

The **AUTHOR** **& JOURNALIST**

Formerly The Student Writer

October
1923

Karl Edwin Harriman Says West
Still Beckons to Writers

By Edwin Hunt Hoover

The Psychology of Style

By Thomas H. Uzzell

How Surprises "Jazz" Up a Story

By Arthur Preston Hankins

The U. S. F. S. and Western Fiction

By Arthur Hawthorne Carhart

Photoplay Forces Take Up McCardell's Challenge

Literary Market Tips

What the Magazines are Buying this Month

Volume VIII, No. 10

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THE AUTHOR & JOURNALIST'S

Literary Market Tips

Gathered Monthly from Authoritative Sources

PUBLISHERS of new magazines who submit announcements for THE AUTHOR & JOURNALIST Market Tips department should bear in mind that we are not carrying this feature for the purpose of advertising magazines free of charge. The market tips may incidentally advertise the magazines, but their purpose is to supply information of real value to literary workers.

Announcements which contain direct statements concerning rates paid for literary material or terms of payment receive more space in this department than those in which such information is vague or absent. When a publisher's announcement to us is unaccompanied by such information, the inference is that very low rates are paid, or perhaps that material is expected gratis.

Those who supply us with misleading information about their publications for the purpose, perhaps of securing the names of writers for advertising purposes, do themselves more harm than benefit, because we invariably receive prompt reports upon them from readers who may have been "stung," and we are only too glad to publish warnings against such concerns. More, we do not hesitate to place the facts in the hands of postal authorities, if the circumstances warrant.

☆ ☆ ☆

The American Mercury is a new magazine announced for publication in January by Alfred A. Knopf, 220 West Forty-second Street, New York, who announces that its editors will be George Jean Nathan and H. L. Mencken (the widely known editors of *Smart Set*). Mr. Knopf writes: "The aim of *The American Mercury* will be to offer a comprehensive picture, critically presented, of the entire American scene. It will not confine itself to the fine arts; in addition, there will be constant consideration of American politics, American governmental problems, American industrial and financial relations, and American science. The point of view that it will seek to maintain will be that of the civilized minority. It will strive, at all times, to avoid succumbing to the current platitudes, and one of its fundamental purposes will be to discover and develop writers in all fields competent to attack those platitudes in a realistic and effective manner." THE AUTHOR & JOURNALIST is not informed concerning the projected magazine's rates and methods of payment for material, but it would seem that with a program such as is here outlined, backed by a house of the Knopf standing, the publishers will expect to make substantial remuneration to authors.

Sport Story Magazine, 79 Seventh Avenue, New York, is a new twice-a-month periodical added to the Street & Smith group. The publishers announce that the first number "is an experiment." It contains a baseball novelette and short-stories based upon horse-racing, boxing, polo, auto-racing and tennis. Serials may possibly be used later. It is presumed that the magazine will pay rates of 1 cent and up, as do the other magazines issued from the same presses.

Popular Finance, 15 Moore Street, New York, L. K. Jones, editor, writes: "We are making an effort to devote less space to more or less local enterprises and more space to industries and conditions that affect a considerable part of the population. For example, if you have any writer who has authoritative material on the possible future of our new gold supply, we should be glad to consider an article of this kind. This would have to pertain to conditions in precious metal mining throughout the United States, with some reference to world production, with facts showing how such camps as Cripple Creek, Leadville and others that once contributed to the golden store have decreased their productions steadily. A little human interest 'dope' on the pioneering efforts of prospectors and miners would tend to make the article more readable." *Popular Finance* pays 2 cents or more a word for material on acceptance.

The American Magazine, 381 Fourth Avenue, New York, will remain unchanged in policy under the editorship of Mr. Merle Crowell. He writes to THE AUTHOR & JOURNALIST: "Where Mr. Siddall was forced by death to drop the work I shall count it my privilege to take it up and steer the magazine along the course he so clearly charted."

Snappy Stories, 9 E. Fortieth Street, New York, "desires light, risque fiction, and stories with a strong sex interest," writes Florence Haxton, the editor. "Short-stories should be from 800 to 5000 words; novelettes from 10,000 to 12,000. Payment is on acceptance at 1½ cents a word.

Live Stories, 9 E. Fortieth Street, New York, is "pretty well stocked up on 'double stories,'" writes C. L. Edholm, editor. "We are also well supplied with long stories and serials. We need short stories from a thousand or so to 500 words." *Live Stories'* rate is 1½ cents a word on acceptance.

True Confessions Magazine is published in Chicago, but its editorial offices are in Robbinsdale, Minn. It is published by the Fawcett Publishing Company. It wants first-person true stories—love, mystery, adventure, crime—and pays 2 cents a word minimum upon acceptance, according to Roscoe Fawcett, managing editor.

Real Life, 119 W. Fortieth Street, New York, replaces *Hollywood Confessions*. It is issued by the publishers of *Screenland*.

Novelets, 461 Eighth Avenue, New York, is a new magazine to be issued by the Glen Kel Publishing Company, publishers of *Action Stories*. It will contain nothing but novelets. J. B. Kelly, editor of *Action Stories*, writes: "The first issue of *Novelets* will be out November 15. For it we want novelets of about 15,000 words, thick of plot, teeming with incident, full of color, romantic adventure, Western, Northern, sea and detective. Please don't send long stories. We want 'baby,' boiled-down novels. We will give prompt decisions, payment on acceptance by return mail, and the same rates and same 'action' that have made *Action Stories* a reliable and profitable market for writers. Each issue will contain five stories." By "same rates," it is our understanding that Mr. Kelly means payment at about 1 cent a word, although it is stated that remuneration is based on strength rather than length.

Health and Beauty Magazine, 310 S. Racine Ave., Chicago, is a house organ of large circulation put out for a number of associated drug companies. It is in the market for short-stories of not more than 1500 words, for which it is stated to pay \$50 for each accepted, and offers contributors \$10 each for articles of not more than 500 words on health and beauty, foods, etc. Short paragraphs on household economics, sanitation, cooking, etc., are purchased at \$1 each. Items of interest to female drug store patrons stand a good chance of acceptance, if very short. C. M. Heggland is the editor.

College Humor, 102 W. Chestnut Street, Chicago, in a letter from H. N. Swanson, editor, announces a new policy. Mr. Swanson does not state what rates are paid for material, but he writes, in part: "In the future, *College Humor* will be very much in the market for articles dealing with undergraduate humor. By that we do not mean a story containing fool stunts played by students on each other or their professors. Much better would be an article on how John Jones was expelled from college for planning and carrying through a street parade whose humorous features were obnoxious to the authorities, and how John took the same idea into the business world and made a fortune in chain restaurants by clever advertising; and finally, how he established a restaurant in his old college town and had his grim joke by issuing engraved invitations to the faculty to sample his Excelo chicken broth—'Dandy for weak stomachs.' We place no restrictions on the contributor save that his material be original and be presented as briefly as possible. We really want to encourage the amateur. Payment is made promptly on acceptance."

Foreign Affairs, 25 W. Forty-third Street, New York, published quarterly, is stated by a contributor to pay \$100 for each article accepted, on publication. Material used deals with foreign affairs, treated from economic and political standpoints.

American Forestry, 914 Fourteenth Street, Washington, D. C., has recently commenced paying for manuscripts, according to a contributor, its rate being \$5 a page for text and illustrations, which amounts to about 1 cent a word. It desires articles on the uses of woods, forest conditions, bird, animal and tree stories—all illustrated.

(Continued on Page 28)

Prize Contests

The Atlantic Monthly Press, 8 Arlington Street, Boston (17), announces a \$2000 prize, in addition to the royalty, for the manuscript of a story of adventure not less than 60,000 words in length, of the character and excellence of the tales added to American literature by the late Charles Boardman Hawes, who died at the age of thirty-four in July of this year. The publishers state: "The Charles Boardman Hawes prize will be awarded to any writer who shall before October 1, 1924, send to this office for publication in book form a novel which in workmanship and in interest of plot and character seems to us worthy of continuing the Hawes tradition. For the young writer there is an opportunity here which may determine a career. No prize will be awarded unless we deem the book worthy of publication."

Robert M. McBride & Company, 7 W. Sixteenth Street, New York, announce that \$1000 in prizes will be awarded for the five best reviews of "Ashes of Vengeance," a new novel by H. H. Somerville. The first prize is \$500; second, \$200; third, fourth and fifth, each, \$100; for the next twenty-five best, autographed copies of the book will be given. The prizes will be awarded either for reviews of the book or its picturization by the Norma Talmadge Film Co., in which Miss Talmadge is featured. Reviews are limited to 500 words in length; they must be typed or written plainly by hand on one side of the paper only; each review should be headed "Ashes of Vengeance Prize Contest: A review of the book," or "A review of the picture," as the case may be. Contestants should not write their names on the reviews, but should enclose names and addresses in a sealed envelope, pinning the envelope to the first page of the manuscript. Reviews and envelopes will be stamped with corresponding numbers for identification. The envelopes will not be opened until after the awards are made. Names of the judges will be announced later. The contest opens October 1 and closes December 31, 1923. Awards will be made February 1, 1924. Address all contributions to Ashes of Vengeance Prize Contest, care Robert M. McBride & Company.

Eaton, Crane & Pike Company, 225 Fifth Avenue, New York, offers \$1000 in prizes from \$500 down to boxes of stationery for 25-word interpretations of a picture published in its magazine advertisements. Contest is one of a series and closes November 30th. The rules are of such specific nature that it would be well for those intending to compete to look them up (*McCall's* is one of the magazines carrying the announcement), or to write to the company for particulars.

Forbes Magazine, 130 Fifth Avenue, New York, offers forty-three prizes, ranging from \$500 to \$5, for letters on the subject, "What is your bank doing for you and your community?" Contest closes December 31, 1923. Address the Contest Editor.

The Junaluska Woman's Club, Lake Junaluska, N. C., offers \$500 for a novel with a plot laid in the vicinity of Lake Junaluska. Contest closes December 1. For details address Mrs. Frank Siler, Hendersonville, N. C.

(Continued on Page 38)

THE AUTHOR & JOURNALIST

Formerly THE STUDENT WRITER

THE AUTHOR'S TRADE JOURNAL

FOUNDED 1916

Published Monthly at 1835 Champa Street
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CONTENTS FOR OCTOBER

	Page
Literary Market Tips	2
Prize Contests	3
Karl Edwin Harriman Says West Still Beckons to Writers	5
By Edwin Hunt Hoover	5
The Psychology of Style	7
By Thomas H. Uzzell	7
How Surprises "Jazz" Up a Story	11
By Arthur Preston Hankins	11
Concerning the Abused Bard	13
By Norman James Veeder	13
The Load We Carry	14
By Hewes Lancaster	14
The U. S. F. S. and Western Fiction	15
By Arthur Hawthorne Carhart	15
Photoplay Forces Take Up McCardell's Challenge	19
The Barrel	21
"Keeping Up With Silas"	23
(Prize Contest Report)	23

WILLARD E. HAWKINS, EDITOR

JOHN H. CLIFFORD

DAVID RAFFPELOCK

MERLE C. GOTT

EDWIN HUNT HOOVER

Associates

TERMS: \$2.00 a year in advance; 20 cents a copy. Canadian and foreign subscriptions \$2.25 a year.) Stamps, coin, money order, or check acceptable. Three-year subscriptions, \$5.00.

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CONTRIBUTIONS of superior interest to writers will be promptly considered and offer made if acceptable. Stamped envelope for return if unavailable should be enclosed.

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FIGURES ON WRAPPER show date to which your subscription is paid. Magazine will be discontinued at expiration of subscription period, unless renewal is specifically ordered. Act promptly in renewing or reporting change of address.

Entered as second-class matter April 21, 1916, at the Postoffice at Denver, Colo., under the act of March 3, 1879.

Our New Name and What Readers Think of It

The announcement inserted in a part of the September issue of THE STUDENT WRITER, as the magazines were being mailed to subscribers, telling of the change of name effective with the October issue, was a surprise to all who received it and brought a flood of comments to the publication office.

The advisability of making a change has been considered for some time. It has been growing increasingly evident that the name under which the magazine was established in January, 1916, and around which many pleasant associations have grown, does not thoroughly coincide with its purposes. It has been to a certain extent a handicap to the extension of our field.

Old subscribers know what the magazine stands for, and have taken the title in the intended spirit. The true writer considers himself a student—in the sense that he is able still to learn and to grow mentally—no matter how great his reputation or how extended his knowledge and experience. But many, learning of THE STUDENT WRITER for the first time, we have found, were prone to assume that it was intended only for the novice; whereas our aim—and, we believe, our realization—has been to produce a magazine that has in it something of value for every literary worker, including the most advanced.

A well-known author sending in his subscription not long ago, remarked: "I have been seeing your magazine on the newsstands for months, and passed it up because of the title, never dreaming what really practical stuff you are putting out for the experienced writer." This comment is representative of many.

The change, then, we believe will prove helpful to us in further enlarging our field, and old subscribers will find in THE AUTHOR & JOURNALIST the same features and substantial spirit of cooperation with their interests that have made them loyal to us in the past. THE AUTHOR & JOURNALIST is just as definitely a student's magazine—a trade journal for those interested in the craft of authorship—as THE STUDENT WRITER.

In the inserted notices which went out with a part of the September issue, announcement was also made of the advance in subscription price to \$2 a year, with the proviso that, in fairness to all, an opportunity would be given for thirty days to subscribe at the \$1.50 rate.

However, since it was impossible to get this announcement to all our readers, we will extend the opportunity. Although the price of the magazine is now 20 cents a copy, \$2 a year, we will accept subscriptions (new or renewal) for as many years as may be specified, at the former rate of \$1.50 a year, provided the subscription is mailed before December 1, 1923.

If you desire to take advantage of this, do so at once; procrastination breeds forgetfulness. It is a good thing to bear in mind for those who may intend giving subscriptions as Christmas presents. All past combination offers continue in force during this period. Subscriptions may begin with any

(Continued on Page 18)

Karl Edwin Harriman Says West Still Beckons to Writers

Inexhaustible Supply of Fiction Material Still to Be Found in Its Traditions and Achievements; New Writers Will Be Welcomed Into the Fold

An Interview by Edwin Hunt Hoover

"EVERY vital element of stirring fiction is in the West," says Karl Edwin Harriman, editor of the *Red Book* and *Blue Book* magazines, who has been spending his vacation at the Craggs hotel, Estes Park. "I don't say this because my heart is bound up in the West—though it is—but because the West has the colorful background, picturesque history, legends, characters and romance that make for universal appeal. Nothing is lacking. I favor Western stories in both my magazines.

"Some of our best modern literature has come out of the West; and more, I hope, will come from authors qualified to write about it. It is true that with the death of Emerson Hough the last of the eminent fiction-writers who actually lived in the old West is gone; but that is no reason why the traditions, the heroism, the adventures of our pioneer stock should not continue to be told. The material is still here; the characters are yet alive and authors would do well to get in touch with them. I met one of them the other day and he would furnish a lifetime of material for any fiction-writer."

Mr. Harriman insists on realism—the real thing in Westerns; and he knows his West so well that he can distinguish it readily. The idioms of the West intrigue him.

"The man I referred to a minute ago," he enthused, "talked in a language all his own, yet it was perfectly understandable, and would be to one who had never handled cattle or lived his life. For example, in referring to a rustler, he said: 'He drug a hungry loop.' Now, is there any phrase in correct English usage so beautifully expressive of just exactly what he meant? 'He drug a hungry loop,'" Mr. Harriman re-

peated and chuckled. "'Hungry' for what? Why—his neighbor's cattle, of course. There's realism for you! No man in the world could 'fake' that Old Timer's part; his speech, appearance and carriage stamp him as a part of the West and its traditions. And it's stories about his kind that I want; stories in which the characters and incidents ring true; tales that bring commendatory letters from men and women readers whose life is being pictured.

"Eugene Manlove Rhodes is such a writer. We have received notes written on scraps of paper; on the borders of newspapers; on tin-can labels—on anything and everything that could be written upon—expressing delighted approval of his stories, from cowboys, miners, men of the desert who tell us 'he is the real thing.' That, of course, is the supreme test for a story—to tell it so that it wins the commendation of the people you are writing about. The same is true of the Gerald Beaumont stories: baseball players write us from their dug-outs; jockeys sit up in their quarters at night to read his yarns of the racetrack and then write to say: 'He knows us.' The Courtney Ryley Cooper animal stories bring a big response from the animal men."

IN commenting on the fact that the majority of fiction comes from writers who live in the West, or from Western writers who live in the East, Mr. Harriman remarked: "It is interesting to observe the manner in which the East and West have become interwoven. Western writers go east to get out of their local color; Eastern writers go west to get into it. Men in other pursuits are drawn to the opposite poles by business interests, family ties, accident or what not. I went to see Emerson Hough's 'Covered Wagon' in New York with a

capitalist and a corporation lawyer—both of them men of wealth and social standing and prominent in the public eye. Neither was of the apparent type for whom the moving picture would have any particular appeal beyond the spectacular and historical phases of it. Yet it exalted and thrilled them because—the corporation lawyer had been, in the early days, a driver of the Deadwood stage; and the capitalist had punched cattle up the Chisholm trail! As for me, my eldest sister was born in a covered wagon—interesting isn't it?

"My father is ninety-two years old. He made the trip in a covered wagon from St. Joe to Sacramento, California, driving beef and mutton along with the wagon train. It was on this trip that my sister was born. Father had seen every phase of developing modern inventive civilization—the steamboat; the electric light; telephone; train; aeroplane; automobile. Yet what part of it all do you suppose is the most interesting to him? The transitional period! The people, the life, the struggle against odds for existence in the old West make for an epoch that we shall never again see. It is the most colorful of all. Let us perpetuate it.

"The Pilgrim Fathers came to this country for freedom of speech and worship. Almost two centuries later began the pilgrimage west by the pioneers seeking more country and industrial freedom. To me, the latter is far more picturesque, important and interesting, for it not only represented the heroic spirit of our forefathers, but it opened up a greater empire; developed a colorful type of men and women the world had never known—and never again will know. It also created a unique mode of life; a novel language. It put ad-

venture and pioneering on a different plane. Those men and women who came from civilization had their problems to work out all over again, in a strange, hostile environment. They had no precedents to guide them. They were humanity in the raw; and they battled through this era with a grim stoicism that established a new standard of heroism. They came out of it with a sense of humor—likewise unique, quaint, entirely their own. It was nothing they had inherited from the Pilgrims. They learned—and have taught us—to laugh at trouble. Their recreations, amusements and methods of work were different from anything that had ever been before. They founded a new code of morals. They gave us another sort of hero, heroine and villain.

"For all these reasons I say that the West—the passing West—is the greatest field for fiction-writers *who know their business.*"

MR. Harriman is an enthusiast. His dark, deep-set eyes animate as he talks. He is keenly alert. He impresses one more as a "business man" type than literary. He smiles readily and expressively. If one is proficient at reading between the few lines on his face, he can glean much information not conveyed in words. He looks to be about forty but concedes to a few additional years—though, if there are any gray hairs in his black thatch, they are well concealed. He is always on the *qui vive* for new writers. He recalls with pleasure that the first story he bought from the author who is now rated the most popular *Red Book* contributor was a rejection from another magazine. He bought another writer's first story when the writer was "dead broke" and in a strange town—and has been buying them regularly ever since.

A. H. BITTNER,

associate editor of *Short Stories*, will be one of the "star performers" in the next number of *THE AUTHOR & JOURNALIST*. His first article for us, "The Story is the Thing," appeared in the May issue of *THE STUDENT WRITER* and was enthusiastically received. Several characterized it as a veritable text-book on story writing in compact form. This and Mr. Bittner's later article on "Action" in the September issue, will be followed by another splendid discussion entitled "Getting that Plot." We have scheduled this article for the November issue.

The Psychology of Style

A Contrast Between the Classical and the Psychological Understanding of Style; How One Writer Afflicted with Stiff Phraseology Was Cured

By Thomas H. Uzzell

Former Fiction Editor of Collier's Weekly, Associate of Professor Walter B. Pitkin

FROM the many meanings given to the word "style" let us, for the sake of simplicity, select two widely dissimilar. These are:

1. The classical or literary notion.
2. The psychological interpretation.

The first of these is that commonly taught in our college classrooms. It is based on tradition, flourishes in conservative circles, and is often employed by critics and others who know nothing about the "fearful grind" (to use Conrad's recent phrase) of creative writing. It was defined in the frequently quoted sentences of Robert Louis Stevenson's essay, "A College Magazine," where that author confessed that he himself often "played the sedulous ape" to other writers. The second ideal had its most famous expression a century and a half ago in words of the French naturalist Buffon: "Style is the man himself." In this simple and familiar utterance is contained a psychological truth of profound import to the student of writing. To set forth this truth we must examine both these ideals in some detail.

I find a complete expression of the first ideal of style in a recent issue of the *Author's League Bulletin*. In a letter written in answer to a young writer's appeal for advice on how to improve her stories, a professor of English in an Eastern college, says: "Study English style without any teacher other than the librarian in your town. Keep reading the old masters of English style. Do not leave out Bunyan and Defoe and the stately old fellows of an even earlier day. If you think I am writing like a professor and not like a current magazine editor, it will be worth your while to learn that the contributors to the decent magazine today, who count for anything at all, whose editors

clamor for more of their stuff, went to that school. And the same will be true of the magazines ten years from now."

Is this sound advice? I doubt very much if any of the contributors to the best magazines today learned their art by absorbing inspiration from any of the old scribes dead and gone. If some of them cared for these authors in their youth and read them, we would be safer in saying that they learned to write in spite of their influence. The success of their manuscripts is due largely to two factors: their intense interest in life itself, and energy and endurance sufficient to enable them to survive the labors of self-discovery and the struggle for proficiency.

This college ideal of style seems to be based on the idea that style results from an application of taste to language. By reading good books, talking of literary people, being a star member of literary clubs, and sitting for a year or so under the beetling brows of some literary critic in a college classroom, you acquire something called "literary taste": the taste you acquire seems to mean love of the beautiful, the true and the good, a sense of prose rhythm, and ability to use long words without stumbling. With this taste and a college sheepskin in your possession you sit down in your study at home with a dictionary. With the words in the dictionary and the expensively acquired taste, you are supposed to begin to create real literature!

THIS ideal of style is literary formalism gone to seed. It belongs with the patent-medicine advertisement which offers for a dollar a bottled concoction that will cure any known ill. There is no more sense to it than there is to a patent religion which at the expense of a few contributions and a cer-

tain number of prayers guarantees to bring you through all your sins and troubles to the pearly gates. Neither true religion nor true medical therapeutics nor true art is as simple as this. The literary sentimentalists who defend this view are fundamentally not much different from the old lady who asked for instruction in fiction-writing, anxious for immediate success, saying: "There are only so many ideas, and so many words in the dictionary. Surely there is some way of sticking the two together successfully. I want you to tell me how it is done."

I am reminded also of the now well-circulated episode of the college fiction-writing class whose professor declared that a successful modern short-story should have a startling introduction, a romantic middle and a risqué conclusion "to tickle the modern palate." One student, after studying the formula, turned in a short-story, carrying out the instructions in one sentence: "*My God!*" said the flapper, "*let go my leg!*"

Now the psychological view of style is this: First of all, it gives us a scientific definition of the word "taste." Taste, psychology tells us, is not man's response to certain old-fashioned classical writers, but is the pattern of his total response to all life. Taste determines his habits. *Style then is an individual's peculiar manner of writing, due to his knowledge of life and to the degree of energy with which he performs.* If to these factors is added a writer's knowledge of his audience and his desire to reach it, you have in hand all the factors which really make for the thing we call literary style.

Misunderstanding of what style means and misguided efforts in attempting to teach it have resulted mainly from two serious confusions of thought. Let me state them:

The first is confusion of the mechanisms of writing—grammar, rhetoric and vocabulary—with the dramatic patterns, the rhythms, the sensuous qualities of prose. Grammar, rhetoric, vocabulary can be and are taught in the public school. No creative endowment is necessary to master them. They are the writer's tools. They are part of the means by which he expresses himself. They are not the things expressed, the created product. They can no more be called the thing expressed than the pigments of the painter can be said to be the color effects of his painting. That which makes one writer's style different from

another is not chiefly his intellectual grasp of grammar and rhetoric: it is much more his quality of mind, his life-experience, his habits, nervous energy. The distinctive features of an individual's style are a result of what psychology calls the integrative action of the nervous system.

The second confusion in understanding style results from a misinterpretation of a love of reading for a desire to write. Many are the heartbreaking disappointments which result from this particular misunderstanding. Few people appreciate how much the qualifications of the good literary critic differ from those of the good creative writer. The subtle and discriminating responses to the written page are an entirely different matter from the responses to life itself which result in freshly written pages.

IF THE highest literary taste and appreciation of good writing indicated a creative gift, most of our college professors of English or composition in this country would be first-class successes at fiction-writing. Offhand, however, I can think of only two in the United States who have won this distinction. The people who have the genuine creative responses to life which force them into creative effort are generally dynamic, robust, loquacious, often egotistic, even boisterous. There are far greater numbers of noted writers from among the ranks of longshoremen, farmers, tramps, jailbirds, chorus girls and soldiers than from among the pedants of college halls.

Taste, then, which leads to a fine appreciation of literature, is a passive or receptive quality. Style, which gets an impression of life on paper, is an aggressive, explosive quality. A man's quality of style is the means by which he produces something for somebody else to expend his taste upon. Style results from a writer's set of habits, depending far more upon his vision of life and the state of his digestion than upon his ability to imitate the venerated old boys of two hundred years ago. Joseph Conrad, reputed to be one of the great English prose stylists, declared on arriving in this country recently that style was "something about which I never bother: it is enough to get the story formed without bothering about these side subjects."

"If I give up my determination to become a master of style," the young writer may ask, in consternation and despair,

"how in the world am I to advance my literary fortunes—how am I to learn to write well?"

He should concentrate not on the patterns of his words but upon the vision of life itself which he wishes to portray. It is all well enough for him to have read the great masters when he was younger, but if he is past twenty-five years of age, he will do well to substitute writing for reading so far as possible. When he does read, he should cultivate those authors whose wisdom shows him something about the technique of putting his stories together and, what is more important, reveals the psychology of the people he wishes to write about.

STEVENSON, who advised young writers to imitate the famous masters, yet saw the weakness of his advice. Such practice, he said, would not clip the wings of young writers' originality, for, he said, "There is no way to be original but to be born so." This surely is an ideal quibble. Why should any writer put himself to any pains to cultivate a set of habits from the clutches of which he should be praying at the same time to be saved? Why should he hope to be born strong enough to resist the evil influence of practices to which he had deliberately set himself? Stevenson knew better than he wrote. He later referred to these imitative practices as "monkey tricks."

The evidence of what these tricks did for Stevenson's style shines forth from all his pages. For long he aped the qualities he admired in Hazlitt, Lamb, Sir Thomas Browne and others. He was more anxious to write like these other authors than like himself. He thus became more absorbed with manner than with content. In his most successful imitations therefore we find a maximum of "literary taste" and a minimum of original thought (Stevenson always seemed to make one idea do for two). Fascinating it is to trace out these influences in his work. In his most pretentious and formal essays Stevenson seemed to lean most heavily on the literary style of that pompous old stick-in-the-mud, Sir Thomas Browne. Here is some of Sir Thomas's mouthings:

But the ingenuity of oblivion blindly scattereth her poppy, and deals with the memory of men without distinction to the merit of perpetuity. Pyramids, arches, obelisks were but the irregularities of vainglory and wild enormities of ancient magnanimity. But the most magnanimous resolution rests

in the Christian religion, which trampeth upon pride and sits on the neck of ambition, humbly pursuing that infallible perpetuity unto which all others must diminish their diameters and be poorly seen in angles of contingency.

Stevenson cocked his eye at this paragraph, contemplated its writer's fame, visited a graveyard, returned, took pen in hand and produced the following (from his "Old Mortality"):

But for the most part I went there solitary and, with irrevocable emotion, pored on the names of the forgotten. Name after name, and to each the conventional attributions and the idle dates: a regiment of the unknown that had been the joy of mothers, and had thrilled with the illusions of youth, and at last, in the dim sick-room, wrestled with the pangs of old mortality. In that whole crew of the silenced there was but one of whom my fancy had received a picture; and he, with his comely, florid countenance, bewigged and habited in scarlet, and in his day combining fame and popularity, stood forth, like a taunt, among that company of phantom appellations.

WHAT is the value of writing like this?

Certain we can be it is not a wholly natural, spontaneous or even, in the moral sense, a sincere performance. It is a "literary" flourish, a barefaced parroting of another man's writing. "Stevenson never obtained complete ease in his style," declares Professor Saintsbury; "its mannerism was not only excessive, but bore the marks of distinct and obvious effort." If this is true, you may ask, how can one account for Stevenson's enduring reputation? The answer is that this reputation is based mostly on those writings, such as "Treasure Island," "Markheim," and "Dr. Jekyll and Mr. Hyde," in which he had most to say and said it with least affectation. The literary essays have always appealed only to other writers interested in style as such, to college professors and highbrow readers; they have never appealed to a general audience; and their vogue, I am told, is rapidly diminishing. As a student I devoured them, studied them, imitated them; today they strike a false note in my ear; and the well-thumbed volumes are gathering dust on my shelves. You perhaps may be ready to defend them, but, I ask you, do you really read or reread them?

WHAT has all this to do with your own writing? Well, just this: It may very possibly be that the one thing which stands between you and that degree of sincerity and

vigor you are after is that you, perhaps unconsciously, are still letting the one-time beloved phrases of the stiff old masters creep into your style. It is an exceedingly common sin. Often it takes a practiced eye to detect it. Some time ago, for instance, there came to my desk a story from a hard-working, enthusiastic student with many extraordinary human experiences packed away in his memory. His copy, in spite of heart-breaking efforts, did not get across. Here is one of his opening sentences:

One evening last winter, as I was about to devote myself to a session of reading and speculation, I was summoned to the bedside of a sick man.

The *thought*, without the trimmings in style, which the writer admitted he wished to express was this: "One evening last winter while I was reading the newspaper after dinner the telephone rang. It was a call from Mrs. Denleigh asking me to come over and see Jan Davis who was sick."

I wanted to find some utterance in myself that would bring him comfort.

The *sense* he meant this sentence to convey was: "I tried to say something to cheer him up."

Lastly, I came upon this:

He was a clown and a demagogue; and his applause came from the gutters of the streets.

Now this sentence was fair enough except for "of the streets." Most of us know that gutters are found in streets—why waste words? The reason given here was rhythm! The sentence does not scan smoothly without an anapestic foot after "gutters." The student admitted that he was a Stevenson fan, that he slept with the "Memories and Portraits" of Stevenson under his pillow, that he had been a very sedulous ape indeed! As his style developed his vision fled. He was a failure as a story-writer until he forgot style and began to write more as he talked.

He made an effort to forget about his style and failed. He could not cease his preoccupation with words, rhythms, sentence and paragraph structure. There was but one thing to do, make him write so fast he would not have time to think of anything but what he was trying to say. He was accordingly asked to turn out penny-dreadful thrillers, pure melodrama with a murder to a page, and to produce this at the rate of one thousand words a half-hour. This was almost

as fast as he could write on the typewriter. For two weeks he groaned under the lash of his determination. In time he broke himself of his old habit of imitation and started a new one of directly recording his thoughts. He cured himself of his "college complex" and his work today appears regularly in the magazines.

ADVISING people to write by imitating style is dishonest and immoral and for the following reasons:

1. Such instruction sets up a false sense of values in the mind of the young writer. Because he does not write as well as the authors he adores, he may question his own inspiration; his output may be slowed up; he may reach a stage of despair so acute that he will abandon his whole career.

2. Study of style takes time from a much more important occupation—a study of human conduct and morals, why men do what they do. The fiction-writer is a psychologist, whether he will or no. Once he has learned something about technique and form, his study of people should be his main devotion.

3. For those students who wish to get practical results from their writing, who wish to sell to the commercial markets, focusing their attention on style distracts them seriously from their goal. To advise a young writer, in other words, to attempt to harmonize his literary ideals with the narratives which his mother or grandmother read is not only bad art pedagogy, it is bad business. Striking changes in fiction fashions occur at least every generation. The writer who would achieve financial success should write for the audience of his own day.

4. Style cannot be taught anyway. Extended proof of this is, I think, scarcely necessary. I am at a loss to name a single case of any student or famous author who has been able to win success and at the same time successfully reproduce the style of another author. Note the multitudinous efforts that have been made in the last ten years to imitate the style of O. Henry; none have succeeded, not even the sincere efforts of his own daughter.

SUCCESS in fiction will result best from achieving, first, freedom of expression—discovering the ability to get on paper, in

your own way, the thing that fully expresses your own personality. Secondly, or at the same time, you should master the technique of your art. Lastly, you should know your audience. This means that you should read what is being currently printed for the sole

object of discovering the kind of things, the story substance, which contemporaries are interested in. In your own way then, and *without sacrificing your individuality*, you should strive to produce what the readers of today like to read.

How Surprises "Jazz" Up a Story

*Too Much Technique Can Squeeze the Juice All Out of a Story
—But We Must Know Technique in Order to
Dispense with It*

By Arthur Preston Hankins

THIRD INSTALLMENT OF "HOW I WROTE 'COLE OF SPYGLASS MOUNTAIN'"*

YOUNG Joshua is told by Clegg, the variable star observer, that the privilege of studying astronomy on the roof of the dormitory at night is conditioned on his willingness to apply himself during daytime to the common branches of learning, which Joshua detests. Joshua agrees to this, so eager is he to learn about the heavenly bodies.

So assiduously does he study, and so rigidly does he conform to the regulations of the institution, that before his first year is out he is presented with a Truth and Honor medal by the board of directors. Also they promise to parole him at the end of the year.

"What a nice little boy," thinks the unwary reader. "But he is hardly in character, studying as he did, obeying the rules, and allowing himself to be imposed upon by other inmates, all in order to be allowed to dabble with astronomy on the roof. And now he's about to leave the institution—graduated with honors, as it were. I suppose he'll at once start west again."

Then young Joshua walks out of the directors' meeting and does another surprising thing. He talks up to a boy who has insulted him, and changes the thread of the narrative again in these words, at the climax of Chapter IX:

"Kid," he said, "I'm goin' to whip you for spittin' in my face three months ago. Get ready—I'm comin'!"

Our nice little boy does whip the villain in the following chapter, and he and the villain are beaten cruelly by one of the officials for fighting. Clegg calls Joshua to him and looks at him sadly; then Joshua explains that he whipped the other boy in order to lose his Truth and Honor badge and make it out of the question for the directors to parole him at the end of the year. He prefers to remain with Beaver Clegg and study his astronomy on the roof, and has taken this impulsive, boyish method of gaining his ends.

Again he applies himself, and at the end of the next year Clegg explains to the board of directors, and they decide to allow Joshua to remain in the institution, if he prefers to, because his grandfather was the founder.

So until he is over twenty Joshua remains, and is grounded daily in astronomy by his benefactor.

Then Clegg is found dead in his bed one morning. To his pupil he has willed his telescope, scientific books, and clippings. And Joshua is given a note, written by Clegg before his death, explaining that the old astronomer has been fooling the boy all along into the belief that he—Clegg—has been breaking the rules of the institution in taking Joshua up on the roof to view the stars at night. He, the note further explains, had had the regulation of his department in his own hands, but deceived Joshua in order to try him out and see if he was willing to suf-

*Began in July issue. Back copies obtainable.

fer indignities and study that which was repulsive to him in a grand sacrifice for astronomy.

ANOTHER surprise, of course. How surprises do "jazz" up a story! I would say, almost, that if an author can invent a series of surprises, with a logical climax, there is not much more to learn about the writing of fiction that will find a market somewhere.

Now, with Beaver Clegg dead, Joshua avails himself of his privilege in the matter of parole, but instead of being paroled is promptly pardoned. And he leaves the institution with his telescope over his shoulder and a fundamental knowledge of astronomy far beyond his years. So, with the end of Chapter X, he boards an empty freight car, westward bound as a tramp, in search of the girl he met in the gypo camp when he was fourteen years of age.

Then I resort to a shift of viewpoint. Felix Wolfgang, the boy whom Joshua whipped at the institution, and who has left it some years before, it being against the law to keep a boy beyond his twenty-first year, sneaks from hiding and climbs to the top of the same car.

I experience no difficulty whatever in holding the single viewpoint from one end to the other of a hundred-thousand-word story. Knowing that I am able to do so with ease, I shift the viewpoint whenever I think that a shift will add to the entertaining qualities of a tale. To conform to any rule of writing too devotedly is to lose force, in many cases. I think that I can write a technically perfect story. I have done so, and received about twelve dollars for my efforts. Technique can ruin a story, squeeze every atom of juice out of it, and leave it a dry, hard, perfect shell. The reader doesn't care anything at all for the technical perfection of a story. A forecasting of what is to follow, the value of cumulative suspense, the feeling that disaster lurks in the hero's path, often are rendered nil by strict adherence to the rule concerning the single viewpoint. So whenever it seems to me that I can work upon the emotions of my reader more emphatically by shifting the viewpoint, I shift the viewpoint without a qualm of conscience, secure and satisfied in the knowledge that I don't have to do it unless I want to. It is the *unconscious* shift of viewpoint that

ruins many an otherwise readable tale. The unconscious shift is clumsy and makes the work seem amateurish. But when a writer is master of viewpoint, and shifts deliberately in order to add more interest to his yarn, leave it to him to shift gracefully and not shatter the convincingness of the story.

You read a story to the end. You lay down the book or magazine in disgust. You have studied many treatises on the art of fiction writing, and therefore you pronounce the author's technique "rotten." Oh, yes—an entertaining story, but hopeless technically. Therein you make a great mistake. This isn't being done by writers who are wise. Let your mind run back over the story and find out why you read it to the end. Almost any writer can pick out the technical flaws in a story, but how few are able to look back and determine the places where the author twisted here and there, resorted to this expedient and that expedient, dropped one set of characters just where your interest in them was at its height, and picked up another set, making you bear with them until they became entertaining in their own right and joined forces with the first engrossing set—outraging every rule of fiction writing—but contriving to hold your interest to the end. If you've learned technique, stow it away in your subconscious mind and study how authors ignore technique and succeed in spite of your shocked "I-know-betterism." Chances are the writer who wrote that technically rotten story can give you cards and spades on technique! Please don't gather the erroneous impression that I am discounting the use of technique. We simply must know technique in order to know how to dispense with it. Dispense with it unwittingly, and you're lost.

Pick your flaws, then, in places where a story fails to interest you. The fact that it got by with some editor takes care of the technical end of your criticism.

I wish I could follow my own advice!

BUT where is our patient Joshua? Oh, yes—in a boxcar, westward bound, with his old enemy of the House of Refuge on the top of the car.

So far, Joshua's father has been the only villain of the plot. The boy who fought with Joshua in the reform school has scarcely been introduced, except as a means for the hero's gaining his desire to remain in the school with Beaver Clegg. We

thought we were done with this fellow. Didn't even learn his name at the time of the fight, and he hasn't been mentioned since, till now. But here he is, and his name seems to be Felix Wolfgang, and he is shadowing Joshua on the night of his first day of liberty. Where did he come from? How did he know that Joshua was out? Why is he traveling with him and keeping himself in hiding?

Unity, that's all. Why introduce a new villain to hamper Joshua through this new phase of his career, when we already have a perfectly good villain temporarily out of a job?

But it seems rather strange, doesn't it, that a boyhood battle in the House of Refuge, which happened several years ago, should cause one of the participants to act as villain against the hero, now that both are grown? Something funny about that! Can it be possible that Joshua's father is at the bottom of it? He is our original villain, you know. But the father was anxious enough to get rid of his son when he sent him to the reformatory. Why should he set a spy to following him now, when Joshua is doing his best to get out West and give

his father no further trouble? And if he wants Joshua, for some reason or other, why didn't he stop him from starting west? And if Wolfgang, at the father's instigation, intends to harm Joshua, why doesn't he harm him, instead of merely traveling with him and keeping out of sight?

And thus the element of mystery was added as one of the ingredients of "Cole of Spyglass Mountain."

Joshua tramps his weary way westward, in the company of a notorious tramp called "The Whimperer." We know that Wolfgang has met and engaged The Whimperer to keep always with Joshua, and that he is paying the tramp for this service. This we readily understand, because Felix Wolfgang would at once be recognized by Joshua if they were to meet. Wolfgang travels along with the odd pair, however, supplying his subordinate with money now and then, but always keeping in the background and never permitting Joshua to see his face. Funny! What do they want to shadow penniless Joshua for, tramping his way across the country and letting the villagers look through his precious telescope of nights while he expounds on the wonders of astronomy? (Ten cents a look, please.)

(To be continued)

Concerning the Abused Bard

A poet's is a thankless lot,
Got wot.
If he writes one lucid jot,
It's rot!
If he scribbles for the mon'—
No fun.
If this sinful snare he'd shun—
No bun.
Rimes he to his mistress' muff?—
Old stuff!

To a flapper's powder puff?—
Too rough!
Should he perish in his prime—
Sublime!
Fades he searching for a rime—
No chime.
If he shuns hosannah loud,
He's proud,
If he caters to the crowd,
Low-browed!

Claims he fire divine he's got—
Great Scott!
The sot!
He's shot—
What not—
On the spot,
That's Wot!
A poet's is a thankless lot.
(Thank Gott!)

Norman James Veeder.

THE LOAD WE CARRY

BY HEWES LANCASTER

TO reflect upon the load a literary man has to carry is to visualize him creaking along under a burden of auxiliaries that appear to be as unnecessary to his immediate need as the pack of non-essentials that a French soldier stacks upon his back when on a march.

Publishers, printers, bookbinders, and booksellers, proofreaders, clipping bureaus and the boys who stick on stamps! The Lit lugs them all along. Unless he were, they could not be. Upon the pinnacle of that creaking, groaning load, crowing as if he felt himself to be indeed the crown of it, rides the critic.

To reflect upon it is to wonder. Is this all that the literary man has to live for?

It is the load a man carries that makes his life worth while. Is it only the different ways these many people have of making money that makes the Lit's life worth living?

Reflection is a revealing light that searches slowly; but gleam upon gathering gleam it shows the truth. It steals upon a man who is saying:

"I am having a tooth treated and I am going to have the deuce of a time with the darned thing tonight. Haven't you something of Tarkington's that I haven't read?"

It reveals the eyes of a boy who pleads:

"Bill's stuck a nail in his foot and has got to stay in the house. Won't you please lend him that bully To Have and To Hold book that you lent me when I had the ground itch?"

It illuminates a woman's face:

"My daughter is almost prostrated by her husband's death. If you would only send her those wonderful Greenstone Poems that helped me so when my baby died!"

So the soft light steals on, penetrating to the heart of the Lit and to the burden laid upon that. The charge that makes a man's life keen.

To bring forgetfulness to pain. This is what the Lit has to do with his output. To change weariness into eager interest—yes. To ease the ache of sadness—yes, yes.

The light searches farther, sweeping in ever-widening arcs. We perceive laughter where loneliness had lain; gladness in place of gloom, and beauty, where all had been bleak and bare.

Gleam by gleam and arc upon arc we grow aware:

To launch the boats of fancy and take earth's children sailing upon the heart's deep-heaving sea. To let them feel the winds of freedom on their faces, and steer them to the waking realm of thought.

This is the load the literary man has to carry. May all the gods uphold him and help him tote it fair!

The U. S. F. S. and Western Fiction

To Write of the West Since 1905, Ignoring the Forest Service as a Factor, is to Invite Criticism on the Score of Fidelity to Fact

By Arthur Hawthorne Carhart

*Formerly Recreation Engineer, U. S. Forest Service
at Denver, Colorado*

"HELLO, this is Hoover," came the voice over the wire. "Got a few minutes to spare?—All right, I'll be over right away."

A few minutes later Hoover—yes, Edwin Hunt himself—came into our lofty office with a manuscript grasped tightly in his fist.

Then for half an hour we talked forest fires. For Hoover had written a fire into his story and the editor of a very worthwhile fiction magazine had sent it back for him to clarify that part of the story. Now the fact was that we had talked that fire over before and, so far as I could see, Hoover had a typical fire with just enough heat to get into the tops of the trees, burn slowly in their crowns, create enough draft on its own account to throw "spot" fires ahead of it for perhaps half a mile and, summing up, be accurate and just fit the situation he wanted. The editor questioned such a fire. Every fire that he had read of was up in the tops of the trees, a booming wind back of it, and people racing like wild things to get under cover while the fire demon leaped and hurled itself thousands of feet at a jump.

An old-timer would have said that Hoover was just right. The fire that he had pictured was more likely to happen with the conditions he created than any others. And it fitted his needs as if it were "tailor-made." All he lacked was about three sentences in the story to make the type of fire clear to the reader; a rearranging of words and the whole thing would be technically correct, but easily understood.

The fire situation cleared up to our satis-

faction, we talked of the Western story and its technical demands.

"You know, Hoover," I said, "you can't dodge the U. S. Forest Service in any Western tale you write, if you write of any time after 1905."

"I know that," he agreed. "I've abandoned a couple of stories lately because I got too deep into Forest Service regulations. There were technicalities that I was not quite sure of."

That was some admission from this man who deals principally in Western stories. But he is right in his caution.

If you write of a forest fire, there is no way that you can get the needed information so well as by talking to some of the fire chiefs of the Forest Service. One friend of mine has fought fires in practically every section of the country. He has been caught in situations where his life was at stake and only his level head and his nerve pulled him through. He has dug holes and buried his equipment to save it and then run for it. Not only can a writer get from him information as to fires, how they act, how they are fought, and the personnel of the fire-fighting forces, but he also tells bits of human interest about bums in the camp who have performed heroic work, slackers who have let fires get away, and the tracking of criminals, for the man who sets a forest fire has violated Federal law.

THE cow business of the West today, as for the last eighteen years, is centered around the national forests. The only great open range of much consequence is within their borders. If you write of a struggle between cattle and sheep herdsmen you must

almost inevitably bring in the forest ranger. Many a battle has been averted when this man of the forest has appeared on the scene. Another of my friends, supervisor of a forest, stood one day with a score of drunken cowmen, all heavily armed, threatening every minute to shoot him if he did not order sheep off the range immediately. The leader, a noted gunman, more drunk than the others, jammed a gun into the supervisor's ribs time after time, with the hammer up. It seemed a miracle that it did not go off. But this one forest man, unarmed, stood his ground and gained his point. A range war was averted.

IRRIGATION projects, every one of them, depend on the forests at the head of the watershed. And, too, nearly all the dam sites in the higher country are on forest ground and subject to forest regulations. The same is true of power projects.

Homesteading within the mountain areas often is in or near the forest. All the hill ranches are in the higher valleys within forests. Even the homesteaders of the Western plains have their cattle on forest permits.

Timber trespass, fraudulent entry for homesteading, mining, and "dude" wrangling in many cases will have a national forest and its regulations as a background. And the work of the Forest Service itself carries material for a thousand books, countless stories and many, many bits of poetry.

Perhaps the most common error in speaking of the forests is to call them "reserves." Since 1905 they have been "national forests." If your story is prior to 1905 use the term "reserve." If since that date, use "national forest." The first "reserve" was established in the late eighties.

Another common error is to speak of all forest men as rangers. They are no more all rangers than all the men in the army are cavalrymen. First of all, there is the chief forester at Washington. Recently the "chief" part of the title has been dropped. He is just the "forester of the U. S." He has an "associate forester" and several "assistant foresters." Then there are chiefs of branches, such as "public relations," which, by the way, are the sources whence to seek information regarding the Forest Service—how it works and any other technical points.

There is a considerable corps of other technical and administrative men in this Washington office.

The whole country is divided into eight districts. In each a "district forester" is in charge. He has "assistant district foresters" and "chiefs of branches" on his central staff. For example, the fireman is designated as "Mr. Blank, in charge fire suppression" but called "fire chief" for short. There is a "district engineer" who has charge of water power, roads, and other similar technical engineering work.

Then each district has its forests. These are in charge of the "forest supervisor." And under him are the "rangers," and under the rangers are the "guards." There are lookouts, grazing assistants, expert lumbermen, forest assistants, surveyor-draftsmen, and others too numerous to mention.

The simplest method of all in getting the Forest Service background accurate would be to outline your story in its most elementary form; then, if you can get a man who has been in the service for any length of time to check it over and give suggestions on the technical phases, it will avoid blunders as to organization, regulations, or procedure. I have read some mighty absurd things centering around forest men in published stories.

It is probably a waste of space to suggest that a person writing on any subject must know it at least as well in its technical points as the majority of the readers, or I should say better than the majority. To one who knows, one of the greatest shortcomings of fiction with Western backgrounds lies in the fact that the Forest Service is so often ignored; and technical points concerning it are bungled when it is mentioned. But it cannot really be ignored. Its regulations, its men, its traditions, its procedure all must be linked up with a vast majority of the stories of the West which are dated since 1905. And since that date there have grown up traditions and a spirit comparable in every way with the noted "Northwest Mounted."

There is no highroad to immediate expert knowledge of the Forest Service. If you have a Forest Service man as one of your friends you can perhaps depend on him for accurate information; if not, you may have to dig for it.

A NUMBER of Forest Service publications are issued which should be helpful to any writer. They come following a request to the proper office. They are filled

with information you will be interested in whether you write of the West or not.

One has recently been published which very briefly and clearly tells of the work of the Forest Service. This little pamphlet, "How the National Forests are Administered," should be in the technical library of every writer. There are others which deal with such phases of the work as timber harvest, water-power use, cattle and sheep grazing, and still others which deal with different parts of the country. The pamphlets of particular forests aid when there is some particular locality or problem involved. I know one Western writer who keeps a roll of Forest Service maps handy to give him local names. It is a detail but gives him actual Western names of creeks, canons, valleys, mountains, etc. It has always been

my experience that the Forest Service is most willing to help in getting an exact picture of its work to the public, even through the medium of fiction. Its members cannot be expected to answer a whole catalog of random questions not pertaining to the exact problems involved; but if you want information that is up to the minute, that is accurate beyond a doubt, and plot tips galore, state your case as briefly as possible to the office of Public Relations of the Forest Service, at Washington, Denver, Missoula, Albuquerque, Ogden, San Francisco, Portland, or Juneau (Alaska). You will quite likely receive pamphlets covering the points, or else a letter.

You simply cannot write of the West of today and ignore the U. S. F. S. It is too much a part of our Mountain States.

(Editor's Note: The above article was rushed to print in the present issue, because it may be read in connection with the story the writing of which is under discussion. As we were considering it for publication, Mr. Hoover's tale, "Under Fire," appeared on the newstands in the September 10th issue of *Short Stories*. The "Story Teller's Circle," in the same magazine, refers to it as "a particularly fine description of forest fire—one which touches phases of the subject seldom carried into fiction," and contains an extended version of Mr. Hoover's side of the discussion with Mr. Carhart—the latter, by the way, being author of several notable articles in *Outlook*, *American Forestry*, and other magazines. All of which enhances the interest and value of the article, as well as making us feel proud of having secured Mr. Hoover as associate editor and critic on our staff.)

THOMAS H. UZZELL

never minces words when he is attacking a problem of literary technique or policy. In the November issue he will write on the topic, "Make Your Reader Feel." Can't you just imagine the new and practical sidelights Mr. Uzzell will throw upon this important subject of endowing your stories with the emotional quality?

WARREN H. MILLER,

apparently one of the greatest favorites of all writers we have introduced to our readers created a great stir with his "The Day's Work," which appeared in June. We predict that the writing fraternity will equally appreciate his forthcoming article entitled, "The Theme Chart." In this article, Mr. Miller works out a practical theme chart which he has put into actual use, and illustrates it by tracing its part in the development of one of his own yarns which will appear soon in *McClure's*. This article is scheduled for December.

DAVID RAFFELOCK,

associate editor of *THE AUTHOR & JOURNALIST*, and in charge of our Simplified Training Course in Short-story Writing, returned this month from a trip to New York and other Eastern centers. During his trip Mr. Raffelock made it a point to see many editors and authors, and garnered interviews with them which will appear in forthcoming issues of *THE AUTHOR & JOURNALIST*. Watch for them. they'll be full of meat.

Our New Name and What Readers Think of It

(Continued from Page 4)

issue desired, including back issues, while our supply lasts, and will be applied on the extension of subscriptions that may already be in force. A subscription blank will be found on this page.

We expected a good many "kicks" about the new name, but were pleasantly surprised to find that a majority even of the old subscribers favored it. Those who are doubtful will, we believe, like the new name as they grow accustomed to it.

Following are some of the representative comments received:

Prefers McCardell's Suggestion

"Why encumber such a good snappy publication with such an awkward, hyphenated title? Your announcement says, 'It is, in fact, the author's trade journal.' Then why not accept the suggestion of Roy McCardell—that you make the title 'The Author's Journal,' or 'The Writers' Journal?' The latter title is especially significant, since the author, journalist and student are all writers, and your field is covered. One name and one purpose is better than two—does this apply any less to a good 'sheet' than to a good story?"—*H. Carl Buckman, Hudson, N. Y.*

McCardell Himself Approves

"Congratulations on the new and better name for your excellent magazine."—*Roy L. McCardell, the Morning Telegraph, New York.*

"I read the announcement about the change of name of THE STUDENT WRITER to THE AUTHOR & JOURNALIST. It is a step in the right direction. I have wondered why the name STUDENT WRITER many times. It seemed so much out of place."—*Joel Shomaker, Seattle, Wash.*

"I'm glad to hear about the change being made in THE STUDENT WRITER. I'll be with you soon for a renewal. Money spent on THE STUDENT WRITER has been money well spent. The dollar and a half I invested has brought me back checks in the amount of \$63, and I've only been taking the magazine a few months."—*H. L. Johnston, Tober, Nev.*

This is so Good We Must Print it in Full

"I have followed you all the way through the venture called THE STUDENT WRITER, from the original thumb-nail model to its present most satisfying form. The magazine is an inspiration and the bound volumes, including the 'Helps for Student Writers,' afford tools fit for any craftsman's workshop.

"The chief fault complained against in THE STUDENT WRITER by some always commended it to me. That was the extreme modesty of its title. Now you thrust your thumbs in your vest and strain the buttons, while you unblushingly call yourself THE AUTHOR & JOURNALIST. Well, here's wishing you luck, and here's my check for a year's subscription before the price goes up. The new name may call forth a better magazine. 'I ha'e me doots.' But anyhow I like to pull a clever

coup and get a year's subscription to a journal with a high-sounding title for the same price I have always paid for a very modest one.

"For my part, I have never regarded modesty as a grievous fault; but if it is, it appears that like the fault of youth it will improve with time.

"That is some writer's journal you are giving us, and lest you sing out, with the cockroach on the carriage axle, 'Oh what a dust do I raise,' I hasten to add: that is some staff you've got together to help you turn it out.

"Now, old pal, have a heart.

"Please don't increase the size, nor tout up the title, so as to boost up the price any more. I sincerely must have the magazine by whatever high-sounding title, but I am simply afraid to accept the hazard of any further improvements right now."—*A. J. Lovvorn (County Judge) Okeechobee, Fla.*

Catches the Spirit of Our Organization

"Enclosed find subscription renewal. I am finding the magazine worth while. Was a moment ago saying to a member of my family that your organization seems to me to be built up on a substantial foundation of merit. You really seem to be trying to render service and not merely trying to get money by hook or by crook."—*C. P. Cary, Madison, Wis.*

"Congratulations on the changed name of the S. W., though I shall miss the good old cognomen that has helped me so much in the past. Peace to its ashes!"—*Gertrude MacNulty Stevens, Chevy Chase, Md.*

An Advertiser's View

"The new name, THE AUTHOR & JOURNALIST, impresses me as a splendid idea. As an advertiser I am naturally interested in anything which may tend to increase the effectiveness of a medium to which we turn consistently for results."—*B. A. Holway, assistant advertising manager, Palmer Photoplay Corporation.*

"Let me congratulate you upon the growth of the magazine. I think you are wise in changing the name, as the present name is misleading. You have some splendid articles in each issue, and the arrived writer derives as much pleasure and benefit from reading them as the student writer."—*Magda Leigh, Santa Monica, Calif.*

SPECIAL SUBSCRIPTION BLANK

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1835 Champa Street, Denver, Colo.

Enter my subscription for THE AUTHOR & JOURNALIST (regular price \$2.00 a year) at the old rate of \$1.50 a year which you agree to accept until December 1, 1923. Check enclosed

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Address.....

The Barrel

Out of Which Anything May Tumble

Prepayment of Return Postage

BOTH sides of the question, whether or not to affix full postage on the return envelope, have been presented recently through *THE AUTHOR & JOURNALIST*. Now comes an editorial expression on the same subject, in view of which it would seem that those who favor full prepayment of the return postage have decidedly the best of it:

BAPTIST SUNDAY SCHOOL BOARD

Nashville, Tenn., Aug. 9, 1923.

THE AUTHOR & JOURNALIST,

I notice in the August issue of *THE STUDENT WRITER* some comments on objections to sending return envelopes with only one two-cent stamp, balance of postage to be collected from the sender of the manuscript. Being in an editorial office, I happen to know why such an objection might not be so much out of the way as it would seem. For instance, the Nashville postoffice invariably sends back to us manuscripts mailed with insufficient postage, stamped "insufficient postage," and we must affix the right postage and remail. We also often have to pay postage due on manuscripts sent us with insufficient postage, so that we get caught both ways. We spend many dollars each year in this way, sending back manuscripts to writers who have failed to put the right amount of postage on their return envelopes. This reacts on the writer, for of course we feel inclined to treat more cordially those writers who are careful to supply us with fully stamped envelopes.

Sincerely yours, M. PHELPS,
Editor's Assistant.

☆ ☆ ☆

How to Satisfy the Popular Mechanics Editors

Chicago, August 23, 1923.

Managing Editor, *THE AUTHOR & JOURNALIST*,

Within the past six months a good bit of confusion seems to have arisen in the minds of many of our contributors as to the type of material *Popular Mechanics Magazine* invites. Insofar as possible, I have attempted to outline something of our policy in replying to individual inquirers. I am now taking the liberty of writing you, being of the opinion that perhaps you might find room in your valued columns for a line or two, advising your many readers in the profession of our wants.

It is true that there has been a change in the type of material we are using. This, however, is not so much a change of policy as a reversion to the policy of former years. It is perhaps easier to point out what we do not want than to attempt to cover the acceptable features.

Popular Mechanics is not a technical magazine, but rather aims to interpret for the layman the events in science, invention, discovery and mechan-

ics—in short, any field in which intense human interest may be aroused. We do not attempt to interest any one class of readers, but rather we try to interest everybody. I am firmly of the opinion that any fact story that may arise can be approached from a mechanical angle.

Having established its claim to rightful publication under the title of "*Popular Mechanics*," the article may then take up other phases of whatever subject it may be, and treat them with as much warmth and detail as will make for most universal appeal. The world of fact with which we deal is teeming with romance and personal interest.

Of course the majority of our articles are quite short. This should not deter anyone from making them interesting. It requires something of an artist in words to accomplish this, and the remuneration should correspondingly be adequate. I am a convert to this idea, and the rates paid by *Popular Mechanics Magazine* are as high, or higher, than any other publication in the United States. We try to reach a decision on manuscripts within two days of receipt and pay on acceptance. I am seeking the highest possible grade of contributions, and extend a hearty welcome to all of the craft to submit material to us.

As a rule, anything over 2000 words must be of very exceptional merit to be acceptable. I prefer the shorter story. Wherever possible, we want illustrations; in fact, no story over 50 words will be accepted without illustration, unless it permits drawing to be made, or suitable photographs obtained from other sources, by our art department.

We pay from \$3 up for each photograph. Because of technical matters connected with the printing, the photographs should be very clear and contain a great deal of contrast, and, by all means, some action, if it be only someone standing in the picture.

I do not want articles about huge irrigation projects, big construction items, monster machines, etc. Our theory is, that in the space we can allot such articles, we cannot satisfy the curiosity for details of the technical or professional man, and in attempting to do so, we would only succeed in boring the greater percentage of our readers who understand nothing of technical mechanics. We want to tell our readers what a thing does, rather than how it does it.

Yours cordially,
CHARLES H. GABRIEL, JR.,
Managing Editor.

☆ ☆ ☆

The Editor of Today's Housewife Makes Reply

New York, September 7, 1923.

Editor of *THE AUTHOR & JOURNALIST*.

My attention has been called to two items from your interesting magazine, and I will be much obliged if you will give me space to reply to them.

Item 1, sent in by a contributor, and without date, states that *Today's Housewife* stamps Mss. with a rubber stamp and "they use a metal-patent clip to fasten the pages together."

In the three months that I have been associate editor I have seen no Mss. marked with a rubber stamp, and perhaps six with a patent clip (which could, however, easily be removed without damaging the pages), put there to hold several separate Mss. from the same author together.

Your issue of September, 1923, contains several statements which I wish to answer.

1. The magazine has not been removed from 18 East 18th Street, where the main offices still are. Only the editorial rooms are at 134 East Seventh Street.

2. They say that three moves are equivalent to a fire. Are not two moves and the serious illness of the editor-in-chief, with a new associate editor, enough to account for some unfortunate happenings? This is what we have had. However, I must explain for the benefit of the contributor who states that after receiving an acceptance from this magazine her Ms. was returned to her without explanation, that when the magazine was purchased from the former publishers, and removed from Cooperstown here, a number of Mss. were turned over with no notes as to whether they had been read, accepted or bought. Naturally some of these were returned. I cannot account for the fact that her letter was not answered, but can assure all that such things do not now happen in this office, and furthermore, that we aim to give an answer on all Mss. within ten days of their receipt (and I assure you that all Mss. are listed in our files as soon as received), unless for various reasons we must hold them for further consideration.

We sincerely regret any similar happenings to the one your correspondent complains of.

In justice to us, will you please print the following: We have at this time a number of Mss. which we are holding because there are no addresses on them. Furthermore, we daily receive quantities of Mss. with no return postage, but none the less, we return those we do not care to use, cheerfully paying the postage, which amounts to considerable.

Now as to what we use:

Short-stories of from 2500 to 5000 words.

Articles on house decoration, laying out grounds, furnishings, etc. Preferably not more than 2500 words.

Articles of 1500 words with photos of women who have distinguished themselves in a special or unique way.

We are looking for a good serial of about 40,000 words or less.

Finally, we pay \$1 for any household hints or recipes that we use, and \$5 for 200 to 500 word articles on how women have made money at home. We do not return the last three classes of Mss.

For *American Motherhood* we use very short articles, 600 to 1200 words, which will be of interest and helpful to mothers, and one very short story a month. We pay on publication.

Thanking you in advance for any space you may give this letter, Yours sincerely,

ELSIE E. LEWIS,
Associate Editor.

The Market for "Naked Realism"

"IN writing the confession type of story," writes Captain Roscoe Fawcett, managing editor of *True Confessions Magazine*, "too many young writers fall down because they do not seem to realize that what is wanted is naked realism and not pretty diction festooned with fiction frills or embroideries of fancy. We have to reject from thirty to forty manuscripts every day simply because they impress our readers as products of the imagination. Of course, in a great many instances the facts contained therein really are true, but the author somehow fails in his or her attempt to put them on paper so that they will sound true."

Specialty Salesman Methods

A GREAT deal of light is thrown upon the methods of *Specialty Salesman Magazine*, South Whitley, Ind., in a sheaf of correspondence now in the hands of THE AUTHOR & JOURNALIST, between Mr. James E. Remington, editor of *Specialty Salesman*, and a contributor. Authors who have complained of inability to collect payment for their manuscripts which have been used in its columns will now understand the reason. Some of the interesting paragraphs from Mr. Remington's letters are as follows:

"Mr. Hicks" (referring to Robert E. Hicks, publisher of *Specialty Salesman*), "is a man who will not delegate very much to other people and insists upon giving personal attention to many details which most men at the head of a business of this kind would intrust to subordinates. For that reason he has a great deal more to look after than one man can properly attend to, and many things that should be taken care of promptly are neglected."

"Payment for manuscripts is sometimes taken care of promptly and sometimes laid aside for press of other business and gets buried under other office details and does not have the attention it deserves."

"It is true that we have been careless at times in giving proper notice to contributors of the acceptance of their manuscripts, but at least that part has not been intentional."

"The history of Mr. Hicks and this magazine are matters of public knowledge, and no effort has ever been made to conceal the fact that Mr. Hicks was arrested about twenty years ago for fraudulent use of the mails, and that for years he was engaged in all the lines of mail-order piracy, which he now so strongly condemns. It is the very fact that he had been defrauding the public that gives him such an intimate knowledge of the methods of those who still try to get money in that way."

A Publishing Tip

WRITERS of books intended specifically for Christmas will do well to realize that all book selling and publishing companies plan to have their catalogues printed and ready for mailing by July 1st of each year. No matter how sure the average publisher may be that a book will have a large sale around Christmas time, he will not attempt to get it out in time for the Christmas trade if it is submitted to him on or after July 1st, when his catalogue is completed.

Photoplay Forces Take Up McCardell's Challenge

Declare "Originals" Are Now Being Purchased as a Result of Constant Battle by Screen Clearing Houses — List Numbers Considerably More than Five

WHENEVER we can give space for something in *THE AUTHOR & JOURNALIST* that starts a discussion, we feel that we have accomplished a rather clever feat. The publication of a list of motion-picture markets, which drew forth a letter from the pen of Roy L. McCardell in the August issue, declaring that the motion-picture markets are practically closed to the author of original screen stories, has brought in a deluge of replies.

As was quite natural, the Palmer Photoplay Corporation, which for years has waged a battle to secure recognition for the writer of original screen stories, took up Mr. McCardell's challenge. In order that both sides may be fairly represented in the discussion, the following letter from Mr. B. A. Holway, assistant advertising manager of the Palmer Photoplay Corporation, is published:

Hollywood, California, August 29, 1923.
Mr. Willard E. Hawkins, Editor, *THE AUTHOR & JOURNALIST*, 1835 Champa Street, Denver.
My Dear Mr. Hawkins:

While thoroughly appreciating the stand taken by *THE AUTHOR & JOURNALIST* in introducing Roy L. McCardell's letter appearing in the August issue, I must say that Mr. McCardell's statement that "there are not five original stories bought from free-lance writers for moving pictures in a year" contains a challenge to those of us who are directly interested in the progress of the new writer which can hardly be allowed to go unanswered.

As you know, the Palmer Photoplay Corporation, through its department of education, has consistently waged its fight for the recognition of the new author of original screen stories.

Touching only on some of the stories sold to motion-picture producers through the Photoplay Sales Department of this corporation during a period of time considerably less than the year to which Mr. Cardell refers, his statement meets complete refutation.

Among stories which have been written by new writers and have either been purchased for production or been produced within the last six or eight months are:

"West of Broadway," purchased by Fox from Paul Schofield.

"The Bishop of the Ozarks," by M. E. Howard, who enrolled as a student in our department of education from Tennessee. This story was developed under the tutelage of our instructors and was later published as a novel. It was released by the Film Booking Offices.

Neal Hart has recently completed a story by Phil LeNoir produced under the working title of "The Man Who Wouldn't Remove His Hat," and has within the past month purchased another, "The Fighting Pedagogue," by H. A. Halbert of Texas.

"Robes of Redemption," by Jane Hurtle, has been purchased by Allen Holubar and is about to be produced as a Metro release.

Hobart Bosworth purchased from Euphrasie Molle of Northern California, her first story, "Violets of Yesteryear."

"Riders of Devilshoof" has been purchased by the Charles R. Seeling productions from Clare Rush of Baltimore, for early production.

"The Deacon of Hollywood" is an original comedy purchased through the Palmer Sales Department by Fred Caldwell from Bernadine King of Missouri.

Five of the eight Ince pictures released through First National during the winter were purchased by Mr. Ince through the Photoplay Sales Department of this corporation.

"The Unguarded Gates," an original story by Harold Shumate, a Palmer student of St. Louis, is now being released with Madge Bellamy in the stellar role.

"Colorau" is another Palmer story by Jessie Wybro recently produced at the Fox studios.

In such a list as this, which is by no means intended as a complete summary of original story sales made by us or by our students, may very properly be included the original story, "Judgment of the Storm," written by Ethel Styles Middleton of Pittsburgh, produced by us as a Palmerplay at the Ince studios and about to be released. Here, too, belongs the original story by Walter G. Hallstead of Penn Yan, N. Y., which has been purchased for Palmerplay production.

To go further would be to use up space unnecessarily. The point made is simply that Mr. McCardell is doing an injustice to the ambitious writers who are seeking recognition in the field of scenario construction by his statement in the August issue, and in fairness to such writers these facts are presented. Sincerely,

B. A. HOLWAY,
Assistant Advertising Manager.

P. S.—You are undoubtedly familiar with the re-

ports from the first international congress of Motion Picture Arts held in New York recently, in which producers and authors agreed that there must be a closer spirit of cooperation. The original story was cited at that time as the foundation upon which the future of the screen would undoubtedly be built, with particular emphasis on the fact that that story must be written in terms of screen understanding.

During the session Will Hays, responding to the question, "Where may authors learn the technique of screen writing?" stated from the floor that such instruction might be obtained from Columbia University or the home-study course of the Palmer Photoplay Corporation of Hollywood.

THE Palmer Photoplay Corporation, according to Mr. Holway, recognizes that "there has been a growing tendency on the part of producers to limit their receptivity to recognized author agencies." He adds: "We have been led to believe that this

is largely due to the flood of manuscripts which have deluged the studios from untrained writers. The Palmer Photoplay Corporation came into being to meet just that situation."

In further "friendly rebuttal" of Mr. McCordell's letter, V. V. Barnes of the Authors' Manuscript Sales Service, St. Louis, submits the following, which is claimed to be an authentic list of "originals" purchased or produced within the last few months:

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"The White Flower," Lasky; "Back Home and Broke," Lasky; "Robes of Redemption," Holubar; "Forsaking All Others," Universal; "The White Tiger," Universal; "The Man Who Wouldn't Remove His Hat," Hart; "Paths of Glory," Lasky; "The Madonna of Avenue A," Universal; "Colorau," Fox; "Alias Sebastina," Universal; "Chicago Sal," Cummings; "The Trouble Buster," Robins; "News," Ince; "Refuge," Katherine MacDonald; "Adam's Rib," Lasky; "Prodigal Daughters," Lasky; "The Bishop of Hollywood," Caldwell; "Flesh," Universal; "Around the World in Eighteen Days," Universal; "The Spider and the Rose," Zeidman Productions; "The Tinsel Harvest" (written by a St. Louis author), Ince; "Desire," Burston; "The Ninth Name," Robertson-Cole; "No Trespassing," Robertson-Cole; "Mothers-in-Law," Schulberg; "Fair Week," Lasky; "Service," Ince; "You Can't Fool Your Wife," Lasky; "The Extra Girl," Sennett; "Take Your Choice," Christie; "Don't Marry For Money," Fineman; "McGuire of the Big Snows," Universal; "Upside Down," Universal; "Rider of Devilshoof," Seeling; "The Man From Ten Strike," Principal Pictures; "The Love Gambler," Fox; "Another Man's Shoes," Universal; "The 32nd Hour," Loew; "Brawn of the North," Trimble; "When the Desert Calls," Pyramid; "Ridin' Wild," Universal; "Breaking Home Ties," Manheimer; "The Old Music Master," Warrenton-Shute; "While Justice Waits," Fox; "When Love Comes," F. B. C.; "Environment," Principal; "Judgment of the Storm," Palmer; "A Front Page Story," Robins Productions; "The Kingdom Within," Security; "As a Man Lives," Achievement; "Trusie Stoops to Conquer," Palmer; "The Woman Conquers," Katherine MacDonald; "A Clouded Name," Playgoers; "Crimoline and Romance," Metro; "The Midnight Guest," Universal; "The Altar Stairs," Universal; "The Darling of the Rich," B. B. Productions; "Flames of Passion," Independent; "The Footlight Ranger," Fox; "Can a Woman Love Twice," F. B. O.; "Catch My Smoke," Fox; "Ethan of the Mountain," Salisbury; "Lost and Found," Goldwyn; "You Are Guilty," Mastodon; "The Dangerous Age," Mayer; "Fools and Riches," Universal; "Poor Men's Wives," Preferred; "The Love Letter," Universal; "The World's Applause," Lasky; "Crashing Through," F. B. O.; "The Tents of Allah," Encore; "Soul of the Beast," Ince; "The Dangerous Adventure," Warner Bros.; "The Man Between," Fox; "Decree Granted," Universal.

"Keeping Up With Silas"

Slapstick Movie Comedy or Humorous Fiction Possibilities in August Plot Situation Are Cleverly Developed by Winning Contestants—Problem for October

BOY howdy! Contestants fell upon the dilemma of Silas, the almost-hero of the August Wit-Sharpener with all the enthusiasm that "gag" men manifest when a comical script appears in the movie studio. Solutions ran amuck worse than Rebecca, the prize sow, ever dared to do. The contest editor, in trying to make a decision, found himself envying the softness of Silas's predicament; for all Silas had to do was to extricate himself from the following situation:

Silas's big prize sow, Rebecca, through some mishap, had run amuck and foundered, crushing her litter. Grief-stricken, Rebecca suddenly became ill. Silas was to be married that night. Honeymoons costing money, Silas had decided to sell his car; also, rich Abraham Corncrib, Silas's uncle, was to be met at the station. There were three things then to force Silas to town that day: to get a panacea for sick Rebecca; to sell his car; to meet Uncle Corncrib.

Silas sped away. Two miles down the road, Mrs. Cider's little dog, a lover of revolving auto tires, had the misfortune to be killed. Five farther, a motorcycle policeman decided to make inquiry into Silas's haste.

The next scene opens with Silas arraigned before a magistrate and sentenced to pay a fine of one hundred dollars or serve seven days in the town jail.

Silas is confronted with a problem. If he pays the fine, then there can be no honeymoon. On the other hand, if he serves his term, his sow will die, his betrothed will go unwed, and his rich uncle will wait in vain and in the end perhaps disinherit him. Again, if he pays the fine, Mrs. Cider and a host of others, are outside, waiting to wreak vengeance on the brutal killer of the woman's little Snookey.

But the contest editor had to act as witness at no less than a dozen weddings of Uncle Abraham Corncrib to Silas's sweetheart; he saw Rebecca die and recover with frequency and in great agony. (Rebecca once ate a rattlesnake and apparently enjoyed the tidbit!) Then matters took a turn for the worse and Uncle Abraham married Mrs. Cider several times! while Silas alternately languished in jail and became tarred and feathered by the irate Mrs. Cider and her gang. (He was also kicked on a shin by Rebecca who perished miserably.) Imagine, therefore, the chaos in the office of THE AUTHOR & JOURNALIST when a platoon of judges assembled to assist the C. E. in his rescue of Silas from despair.

Comments and opinions varied from sacred to profane. It was a hectic occasion; and the battle ended only when Anna Lenington Heath of Pomona, California, led Silas triumphantly from a

lions' den into the arena of matrimony. To Mrs. Heath is awarded the first prize—and the unquenchable gratitude of Silas. The war is over. Let us return to the pursuit of peace.

Mrs. Heath wins the money because her solution combines credibility with comedy; because she endows Silas with the brains to deliver himself from his dilemma and because she gives us a real plot. She handles the situation with humor—as is right and proper—and there are no "loose ends" lying around when she has completed the job.

First Prize Winner:

Silas pays the fine and dashes to the depot several long jumps ahead of Mrs. Cider and her friends, who are hindered by a gathering circus crowd. A baggageman's cap and blouse lie on a depot seat. Silas chucks his coat and hat under the seat, dons the cap and blouse and leans nonchalantly against the depot wall. Mrs. Cider arrives, fails to recognize him and leaves. Train comes but no Uncle Abraham. Stout man drives up in car with lady and mountains of baggage. Silas helps load lady and luggage on train. Then he recognizes stout man as Professor Bristle, the Farm Bureau pig expert. Ha! here is free advice. Silas tells Bristle of Rebecca's plight, they go to farm in Bristle's car, treat Rebecca and return. Silas finds Mrs. Cider waiting in his car at the courthouse. He does not disturb her but goes downtown and reads an ad that the circus management will give five hundred dollars to any couple married in the cage of lion at that night's performance. Silas says to his sweetheart: "Marry me in the lions' den or not at all." Silas is too good to lose, so the wedding comes off. Mrs. Cider is outside the cage and declares that Silas will be safer to remain among the lions. Uncle Abraham has come on a later train and is also looking on. He tells Mrs. Cider that Snookey was an ill-conditioned cur that needed killing, once having bitten Uncle Abraham, and besides he didn't rightfully belong to Mr. Cider but was the property of a colored garbage collector. Mrs. Cider slinks away. Silas leads his bride from the cage, happy to have her, Rebecca, his car, five hundred dollars and Uncle Abraham's favor.

The second prize is given to Cleburne Huston of Marshall, Texas, because of the novel twist he has given to the situation in massaging Rebecca with honey and almond cream—while "Dora" improves her complexion with a veterinary liniment.

Second Prize Winner:

Unnerved by the vituperations and threats coming from without in the shrill voice of Mrs. Cider, Silas impulsively decides to serve his term in jail and announces his decision to the judge. He im-

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mediately regrets his action as he remembers his sweetheart, his uncle and his sow.

As he is about to be led away to the lockup, he sees John, simple-minded hired man in the employ of Aaron Haycock, father of Dora, Silas's betrothed. Silas thrusts a dollar into John's hand, the hired man agreeing to get a bottle of liniment with which to rub the indisposed sow. He also promises to carry to Dora word of her lover's plight and a plea that the marriage be postponed for a week.

Silas is carried away to jail and John hastens home with message and liniment. Dora flies into a fury when Silas's message is delivered and vows that unless her fiance appears at the appointed hour that night there will be no wedding.

John, after hastily massaging the stricken Rebecca, carries Dora's ultimatum to Silas in prison. Silas attempts to secure his release by selling his car and paying his fine, but the judge has gone home for the day and can not be reached in time to liberate the prisoner for the wedding that night. Giving up in desperation, Silas serves out his time.

Upon his release, he goes timidly to the home of Dora, finding her with face crimson, but showing no further symptoms of anger. It develops that the simple John had mixed bottles, giving Dora the powerful liniment and massaging the sow with honey and almond cream. With her face blistered it would have been necessary for Dora to postpone the wedding, even had Silas been present. Having poured out her fury on John, she is now resigned to the change. The sow is none the worse for the wrong dose.

At his home, Silas finds a letter from Uncle Corncrib, regretting that business prevented him from making his visit and enclosing a check for five hundred dollars as a wedding present, making possible an extended honeymoon without the necessity of selling the car.

Edna Applegate, of Thorntown, Indiana, comes in for the third award. Miss Applegate's development of the problem is clean-cut and sober. The only fault the judges have to find with her solution is that she didn't give us a laugh and ignored the menace of Mrs. Cider' mob.

Third Prize Winner:

Silas vowed he would not become a "jailbird." He secured a few hours' time by depositing his watch and wedding ring.

His first move was to meet Uncle. During his absence, Mrs. Cider climbed into his car. She refused the lone dollar Silas had to offer as damages for her dog. "Silas," said Uncle, "call the marshal. The maximum fine for trespassing is five times greater than that for speeding." But Mrs. Cider was gone.

The next move was to sell the car. Silas, in desperation, was about to accept the three hundred dollars offered. "Hold on!" cried Uncle, "I'll give four hundred." Then the fight was on. The buyer won but it cost him eight hundred dollars!

Silas was happy until he saw that the banks were closed. The magistrate demanded cold cash, otherwise Silas must go to jail. "Wait," said Uncle. He telephoned the cashier, who used to be his schoolboy pal. Soon he held a bag containing

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IN WRITING TO ADVERTISERS, MENTION
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*Founder of The Editor.

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The aim always will be to give constructive criticism; to avoid the beaten tracks; to analyze each manuscript, and to find not only its weak points, but as well all that is of value.

Schedule of Prices for reading, criticism and advice regarding revision and sale, will be sent on request.

***James Knapp Reeve**
Franklin, Ohio

*Founder and former editor of The Editor.
Correspondence Invited.

one hundred silver dollars. "You will find these cold enough," he remarked.

Relieved, Silas started homeward. But his joy was short-lived; Uncle demanded an explanation of the wedding ring. He declared bluntly that marriage would mean disinheritance. "Nevertheless, I am marrying a girl tonight who is worth many heritages," retorted Silas. "Have your own way," Uncle replied.

An hour later Silas remembered his sick sow. He found his sweetheart and Uncle chatting like old friends. The sow seemed well! "This next door neighbor girl," cried Uncle, "has turned veterinarian with wonderful results. Silas, if you wanted to marry, why didn't you choose her?"

"I did!" said Silas, and kissed the girl.

Uncle kissed her, too. Then he wrote a thousand-dollar wedding check.

Wit-Sharpener for October

The problem for October is based upon the following situation (third prize winner in the Predicament Contest for June, by Mark F. Wilcox):

Walter Bartlett, advertising manager for a department store in a small Western town, quarrels with a young business man, Leslie Hill, at the Elk's Club dance, where he accuses the latter of trying to monopolize his sweetheart, Dorris Day, a clerk in the department store. Dorris overhears the accusation and, thinking that Walter assumes too much with regard to their relationship, decides to give him a lesson, and rides home with Leslie Hill.

Greatly humiliated, Walter drives his own car off into the night, and doesn't come back to town until about 3 a. m. As he is coming up a lonely road two miles from town, he is surprised to see Leslie Hill's red roadster parked by the way. He speeds by jealously, but notices that Dorris seems to be sitting there alone. He stops his car and hurries back on foot. He finds Leslie slumped down behind the wheel, and by the light of a match he perceives that the man has a bullet hole through his head, and the girl has fainted. Striking another match he looks about for clues and sees a revolver lying on the running board.

Just as he picks it up a motor car cop comes down the road, and Dorris Day recovers enough to begin screaming, "You've killed him! You've killed him!"

PROBLEM: Develop this situation to an effective conclusion. For the best development a prize of \$5 will be given; for the second best, a prize of \$3, and for the third best, a prize of \$2.

Winning outlines will be published in the December issue.

CONDITIONS: The plot outline as completed must contain not more than 300 words, exclusive of the original problem. It must be typed or legibly written. If stamped envelope (not loose stamps) is enclosed, unsuccessful entries will be returned with brief statement of considerations which barred them from winning a prize.

Only one solution may be submitted by the same person.

Manuscripts must be received by November 1, 1923.

Address the Contest Editor, THE AUTHOR & JOURNALIST, 1835 Champa Street, Denver, Colo.



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The Literary Market

(Continued from Page 3)

Christian Philosophical Journal, 513 Pacific
Bldg., Oakland, Calif., is a journal issued at irreg-
ular intervals and distributed free, writes Eda Col-
vin White, the editor. "Manuscripts are reported
on within ten days, and payment at the rate of 2
cents a word is made upon acceptance. *The Chris-
tian Philosophical Journal* is a magazine of ad-
vanced thought. We desire inspirational articles
or essays of from 500 to 1500 words. We shall
specialize in the philosophy of health, happiness
and prosperity, devoting much space to scientific
divine healing and the reconciliation between reli-
gion and science; the power of mind over the body;
the expression of the Divine in all matter; God in
nature (including man), and any cheering stimu-
lating thoughts that may help the world in its daily
living. Good poetry is used and fiction is consid-
ered if carefully handled and in keeping with the
ideas outlined above. Prospective contributors will
be mailed sample copies on request"

The Bookman, 244 Madison Avenue, New York,
pays a rate of 2½ cents a word on publication for
accepted material, according to a contributor. It
recently paid ten dollars for a short poem.

Shadowland, 175 Duffield Street, Brooklyn, will
suspend publication with the next issue of the
magazine. The theatrical features of this maga-
zine will be incorporated in *Motion Picture Maga-
zine*. Miss F. M. Osborne is the editor.

Orient, 132 Nassau Street, New York, is in the
market for articles of 2000 words and less. The
publication is announced as "an international mag-
azine of art and culture" and articles should be of
the orient, reflecting its art or culture or illustrat-
ing the effect of the East on the West. Hari G.
Covil is editor.

M. A. Donohue & Company, 701 S. Dearborn
Street, Chicago, are reported by a Chicago corre-
spondent to be "buying no book manuscripts of any
description. Mr. A. J. Donohue told me," the cor-
respondent writes, "that they now have locked in
their vaults book manuscripts bought before the
world war, and have just begun to work on these
pre-war purchases." The Donohue plan of dealing
with writers in normal times is to pay a lump sum
for acceptable books (the company's specialty being
juveniles), and never to pay on a royalty basis.

Trappers' Exchange, E. W. Biggs Fur Company,
Kansas City, Mo., writes that it is in the market
for a number of short trapping articles—200 to
800 words in length—dealing with interesting and
thrilling experiences of trappers, as told by them-
selves or others who know the facts. Payment is
on acceptance, but author is asked to state price
desired when submitting manuscripts.

West Branch Magazine, 280 Union Avenue,
Williamsport, Pa., appeared for the first time in
July, according to Eber C. Sholes, general editor,
who states that the magazine desires special ar-
ticles, feature articles on Pennsylvania, and other
material. He makes no mention of rates paid.

A. C. McClurg & Co., 330 E. Ohio Street, Chi-
cago, book publishers, are not now interested in
juveniles, their specialty being Western fiction ap-
pealing to adult readers.

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In order to maintain the high standard of service to which our clients have become accustomed, we have recently secured the services of

Edwin Hunt Hoover,

who personally criticises prose manuscripts (fiction, articles, photoplays, etc.), sent to this department.

Mr. Hoover is a successful author, best known through his Western stories, although he writes other types of fiction and articles from time to time. His tales will be found on the newsstands practically every month in *People's Story Magazine*, *Short Stories*, and other magazines featuring the Western yarn.

Just as it is THE AUTHOR & JOURNALIST's policy to publish articles only by men and women who speak with authority, it is our policy to give clients of the Criticism Bureau the assistance of a real, honest-to-goodness writer, who will pass out not theoretical "bunk," but constructive, practical advice—one who has "been through the mill" and discovered the keys that un-

lock the editorial doors, and whose viewpoint, at the same time, is inspiring. In Mr. Hoover, we have such a writer. He has arranged to set aside a portion of each day, after his creative work is done, to help clients of the Criticism Bureau with their problems.

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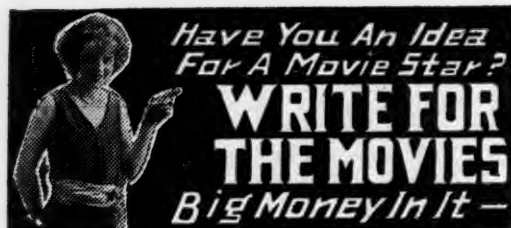
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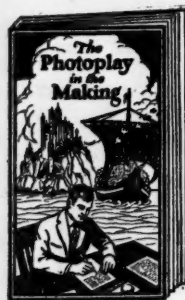
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BRISTOL PHOTOPLAY STUDIOS

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The Plural Magazine, Abilene, Tex., which reported through the September STUDENT WRITER that it paid 1 to 10 cents a word on acceptance for manuscripts, should be ignored by writers. The announcement appears to have been a cheap "catch-penny" effort. We have no evidence as to whether such a magazine exists, but we learn that manuscripts submitted to it are returned with a form letter praising the author's work, in vague terms, and offering to send a "new suggestion prepared exclusively for free-lance writers" in exchange for 25 cents in coin.

Investigating reports from various contributors to the effect that the *New Magazine*, Toronto, Canada, has been slow in reporting upon material, *THE AUTHOR & JOURNALIST*, through the inquiry division of the Toronto postoffice, has been able to get into touch with Mr. M. Simmons of the Periodical Press of Canada, Ltd., King and Frederick Streets, the publisher, who stated that he was returning much of the material to the authors. Mr. Simmons writes: "The trouble with a great many United States writers is that they submit manuscripts to Canadian magazines and inclose United States stamps for postage for return. Fully ninety-five per cent of manuscripts originating in the United States are faulty in this respect, and we have no doubt that many manuscripts returned by clerks in their original envelopes find their way to the dead letter office. It might be a good point to draw this matter to the attention of your subscribers, so that they may understand that Canadian postage is required for the return of manuscripts from Canada. If Canadian stamps cannot be procured, writers should simply remit the amount in coin." Mr. Simmons does not state when the *New Magazine* is to be published, but apparently intends it to be inferred that it will soon appear.

The International Interpreter, 268 W. Fortieth Street, New York, writes to a contributor: "We have so much of a descriptive and literary nature regularly arranged for that we find it very difficult to work anything more of this sort into our free pages each week."

C. Bertin Jones, greeting card publisher, 129 W. Second Street, Los Angeles, writes that he is in the market for sentiments suitable for birthday, everyday and friendship greetings, Christmas cards and mottoes, and wants the best material obtainable.

People's Popular Monthly, Des Moines, Iowa, as reported by its editors, pays from 1 to 2 cents a word on publication for material. A contributor writes that he is being regularly paid 2-3 of a cent a word on acceptance by this publication.

Hinds, Hayden & Eldridge, Inc., 11-15 Union Square West, New York, is the new name of the former Hinds, Noble & Eldridge Company, book publishers. The company issues text-books and books on music.

The Gregg Writer, 6311 Wabash Avenue, Chicago, uses articles about Gregg shorthand and short, technical articles of interest to stenographers. Charles L. Swem is editor. It has paid \$15 for an article of 1500 words within our knowledge.

Farm Life, Spencer, Ind., according to a contributor, pays a little more than 1 cent a word for material, about two months after acceptance.

'Most Effective Course I Have Ever Seen'

Appraisal of The Author & Journalist's Simplified Training Course in Short-Story Writing from the Pen of an Author and Educator of High Standing

By G. GLENWOOD CLARK

Professor Clark is a college instructor in short-story writing. He has written a large number of technical articles on writing (his discussion of "The Function and Management of Claws" in the April, 1923, issue of *THE STUDENT WRITER* won him a vast number of friends); countless short articles for children on nature subjects; has appeared frequently in the fiction pages of magazines, and is the author of two juveniles issued by the Century Company. He is one of the best known literary critics in America. His approval of *THE AUTHOR & JOURNALIST* simplified training course is of substantial value. The course was developed by Willard E. Hawkins, editor of *THE AUTHOR & JOURNALIST*, and David Raffelock, associate editor, as the result of years of experience in writing fiction and in teaching others to write. Professor Clark's letter to the associate editor follows.

Dear Raffelock:—

I have just completed a careful examination of the first four lesson groups of your Simplified Training Course in Short-story writing. From that examination I arise with the conviction that you have outlined the most practicable, the most teachable and the most effective course I have seen.

Particularly do I like your refusal to be led astray in the wilderness of technical definitions and discussions. By stressing as you do the essential structural elements and the use of recognized models and formulas, you keep your course down to the bedrock of fundamentals and enable the student writer to grasp the bigger, more practicable elements in fiction writing.

Pedagogically, your course is the soundest I have had the privilege of seeing. The assignments are so presented that they are stimuli to actual writing of original stories; they spur the student's imagination and set him to work producing fiction. And your careful graphs and formulas enable him to keep his thoughts in the proper form once his imagination has started functioning. This insistence upon use of models, of the actual writing of many stories, of conscious, applied purpose in writing type stories for specialized markets constitutes to my mind the only effective way to present the writing of the modern magazine short fiction. You have here a teachable system, one that can be presented to the student writer and grasped by him to such good purpose that he can, if he have any innate ability, produce salable material.

When to your lesson groups you add your own candid, competent criticism, I feel you have the most effective engine for encouraging and strengthening the literary talent of your students. It is a pleasure to endorse so excellent and so honest a course.

Sincerely,

Richmond, Va., June 16, 1923.

G. GLENWOOD CLARK.

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Motion Picture Magazine, 175 Duffield Street, Brooklyn, is in the market for verse with a movie slant, of sufficient length to fill a page. Payment of twenty-five cents a line on acceptance will be made.

The New Republic, 421 W. Twenty-first Street, New York, pays on acceptance at 2 cents a word for material within its scope, according to a contributor.

Classic, 175 Duffield Street, Brooklyn, sometimes buys articles from motion picture stars, though most of its material is supplied by regular correspondents. Payment is made at 2 cents a word on acceptance.

Ford Owner and Dealer, Milwaukee, Wis., pays thirty days after publication, at rates of from 1 cent a word up.

The Advocate Syndicate, 150 Fifth Avenue, New York, is a syndicate service conducted by the Northern Methodist Church at the same address as the *Methodist Christian Advocate*. It is not in the market for outside material, but a contributor reports that a series of stories submitted to the syndicate was forwarded by it to a Methodist publication for which they were deemed suited.

Rythmus, 150 E. Thirty-fourth Street, New York, does not now pay for contributions.

Forbes & Company, 443 S. Dearborn Street, Chicago, is a general publishing firm of which Mr. W. A. Gray is head. It will publish books on any subjects which appeal to it as of sufficient importance and interest to guarantee the sale of the books. It deals with authors on a royalty basis.

Farmer and Breeder, Sioux Falls, S. D., gets out a special fur and trapping number each year, usually about December 1, for which material is gathered and edited four or five months in advance, centering around the first of June.

The Literary Review, published by *The New York Evening Post*, is stated to pay \$10 a column for articles and \$1 a line for verse, on publication.

The Drama Branch of the Community Arts Association of Santa Barbara, Calif., announces a prize play contest. Prizes will be awarded for the best original one-act and full-length plays, the contest closing February 1, 1924. No play will be accepted which does not conform to the rules of the contest. Information as to details can be obtained upon application to Mrs. O. L. Hathaway, 936 Santa Barbara Street, Santa Barbara, Calif.

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Popular Radio, 9 E. Fortieth Street, New York, seeks articles from 50 to 5000 words in length, giving practical, interesting data about radio and its uses. Payment is on acceptance at 1 cent a word for department items, 2 cents for feature articles.

U. S. Air Service, 339 Star Building, Washington, D. C., will use short stories of not over 2000 words, articles not over 3500 words, and serials that contain an aeronautical theme, according to the editors. "Payment is made at one-half cent a word and upward soon after acceptance."

International Studio, 49 W. Forty-fifth Street, New York, "is in the market for original articles dealing with art, 1000 to 2000 words, with profuse illustrations," writes the editor. "We pay up to two and one-half cents per word on publication."

Chelsea House, is the title under which the cloth book department of the Street & Smith Corporation, 79 Seventh Avenue, New York, is conducted. It specializes in the publication in cloth of serials written for its magazines by their regular writers. "There are so many of these works ahead of us," write the editors, "that we cannot possibly consider the publication of material from outside sources."

Boy Life, Terrace Park, Ohio, writes: "We are overflowing with material. We do not desire stories by beginners." The editors do not state at what rate payment is made.

The Field Illustrated, 399 Madison Avenue, New York, pays 1 cent a word on publication, according to a contributor.

World's Work, Garden City, New York, pays 2 cents a word for material, the editors state. Its preference is for articles of 4000 words, but at present it is very much overstocked.

American Trade Press Syndicate, 522 Fifth Avenue, New York, desires articles of 500 to 2500 words in length of industrial, technical or scientific types, with photographs to accompany articles where possible. The material is submitted to trade and technical periodicals and the author is paid 80 per cent of the rate received by the syndicate.

Farm and Fireside, 381 Fourth Avenue, New York, uses only one story a month and is now oversupplied with fiction, the editor, George Martin, notifies us.

Club Fellow and Washington Mirror, 1 Madison Avenue, New York, desires short stories 1200 to 1500 words, and short verse; all should have a society atmosphere and clever style. "Material can be slightly risqué, but never vulgar," writes the editor, Frank D. Mullan. "Payment is made two weeks after publication at rates depending on style and value of material to us."

Weird Tales and Detective Tales, 854 Clark St., Chicago, are far behind in their payment for manuscripts. *THE AUTHOR & JOURNALIST* has found Edwin Baird, the editor, anxious to deal fairly with contributors, but it is evident that the magazines are not yet firmly established financially. It is our hope that they will get on their feet, but authors should realize that in submitting manuscripts to these publications at the present time they do so at a risk of being compelled to wait indefinitely for remuneration.

The Man Behind the Manuscript

Self-Discovery an Important Element in Winning Success

By THOMAS H. UZZELL

Formerly Fiction Editor of *Collier's Weekly*
Author of "Narrative Technique"

WRITERS seeking expert assistance in their work are naturally interested in knowing exactly what will happen to them when they enroll for instruction with a given teacher. To those wishing information about the kind of guidance I am giving writers I address the following:

When a student enrolls with me the first question I ask him is: Why do you wish to write fiction? I am prepared to find the desire to sell prominent among his answers. Most student writers want to produce art if they can, but, above all, they want to earn money with their writing. I then try to help them realize their ambitions.

I use no lesson sheets, no printed assignments or criticisms, no routine instruction whatever. I give each writer the help which his copy shows he needs. All stories, of course, pass through three stages: the story germ, the plot, the finished manuscript. I like to get a finished story to begin with, if I can, but if not I am content with plots, or even with story ideas. If a student confesses to not having even story ideas, I try to help him there. Writers of considerable fame have had the same difficulty.

Once the student's copy begins to come in I plan his development in two directions: (1) self-discovery and (2) technique. All my instruction is founded upon the deep conviction that the greatest service any teacher can be to a writer is to help him "find himself," to show him what he can write about best, what kind of stories are his forte. Fiction writing is the most personal of all arts; inevitably the writer who sells soonest is he who best expresses himself; to do this he must understand himself; but how many student writers really understand themselves?

If merely picking faults in a manuscript and grading them were all the student required of a teacher of fiction writing, every college teacher of rhetoric, every manuscript reader could qualify for the task. Destructive criticism is easy; the difficult thing is to tell the writer what to do about it. In most cases the cause of faults in a story cannot be discovered by study of the manuscript; the whole performance must be examined; the real answer comes when we get at the man behind the manuscript.

I disagree heartily with those who say that no help can be given a student of writing. It is true that some authors have succeeded by struggling along alone, but in practically every case only

after years of failures that would break the heart of most mortals. Working alone is one way, but it is the hardest. Some things no teacher can do for a student; he can't give him an interest in the art if he hasn't it, nor can he think for him. He can, however, if he understands the psychology of creative writing and if he is a person of sympathy, win sales for his pupil by helping him find himself.

For example: students unable to sell have come to me bringing rejected manuscripts which obviously were shameless imitations of the work of authors they admired—merely literary flubdub. I have talked with them, had them write them as simply and unaffectedly as they told them, and have, with a few minor changes, sold their copy. Help of this sort no student, except the rare introspective spirit, can give himself. He needs a critic who is also an understanding father confessor.

Beginners working with me have during the present year sold their stories to *Pictorial Review*, *Collier's Weekly*, *The American Magazine*, *Munsey's*, *Popular*, and others. Most of them studied by correspondence.

As soon as I have a definite line on the student's literary habits and knowledge of life I let him begin the study of technique—the form and structure of the short story. This study is merely a search for ways and means most effectively to express the "message" he has to give the world. My method as used in my classes in technique here in New York is now set forth completely in my new book, "Narrative Technique." I let the student work out much of this for himself, standing ready always to answer questions.

Professor Walter B. Pitkin, the noted psychologist and university authority on the short story, with whom I was formerly associated, will offer no private courses in fiction writing during the coming winter. He will devote his time to research. Professional writers with special problems can, however, arrange a few interviews with him in New York by applying to my office.

The fees for my instruction are: preliminary two months Course in Self-discovery, \$25; four months term of Elementary Course, \$50; four months term of Advanced Course, \$80; single manuscripts, \$10. Payments in installments can be arranged. Price of "Narrative Technique," \$2.00, postage to be added.

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The Harvard Company, 429, San Francisco, Calif.

Mystery Magazine, 166 W. Twenty-third Street, New York, writes that it is considering only detective stories at present.

Young Folks, Philadelphia, has been merged with *Lutheran Young Folks*, 9th and Sansom Streets, Philadelphia. The latter pays on acceptance at about \$4 per thousand words, reporting in ten days or less. It likes articles of 1000 words or more.

American Poultry Journal, 523 Plymouth Court, Chicago, will be in the market for short articles on the care of poultry this late fall and winter, according to a letter to a contributor.

Lookout, Box 5, Station N, Cincinnati, Ohio, has absorbed *Something Doing*, Cincinnati. *Lookout* pays low rates for short-stories, religious articles, etc., of juvenile nature.

Ohio Farmer, 1011 Cleveland Street, Cleveland, Ohio, "pays on publication at indefinite rates," writes the editor, Walter H. Lloyd. "We use a limited number of good farm articles, short ones preferred, five or six serial stories a year and occasional verse. We seldom use short stories, novelettes or jokes."

Target, 420 Plum Street, Cincinnati, is a magazine for boys. Stories and articles must not preach, but be for real red-blooded boys. A good deal of short material is used, especially along the lines of hints on camping and outdoor life. Rates vary, but \$4 or \$5 a thousand words can be counted on for articles, and perhaps twice that much for short stories. Payment on acceptance.

The James Forsyth Publishers News Service, North Muskegon, Mich., according to a correspondent, make no replies to inquiries concerning submitted manuscripts.

American Boy, Detroit, Mich., listed recently as paying 1 cent a word up, paid a contributor \$5 for 700 words and two photographs.

Judicious Advertising, 400 North Michigan Avenue, Chicago, according to a contributor, uses a little form acceptance letter, in which it offers \$5 for the manuscript submitted, irrespective of its timeliness, length, or the reputation of the writer.

The Bookseller & Stationer, 156 Fifth Avenue, New York, has discontinued publication.

The Liberator, 799 Broadway, New York, will shortly move to Chicago.

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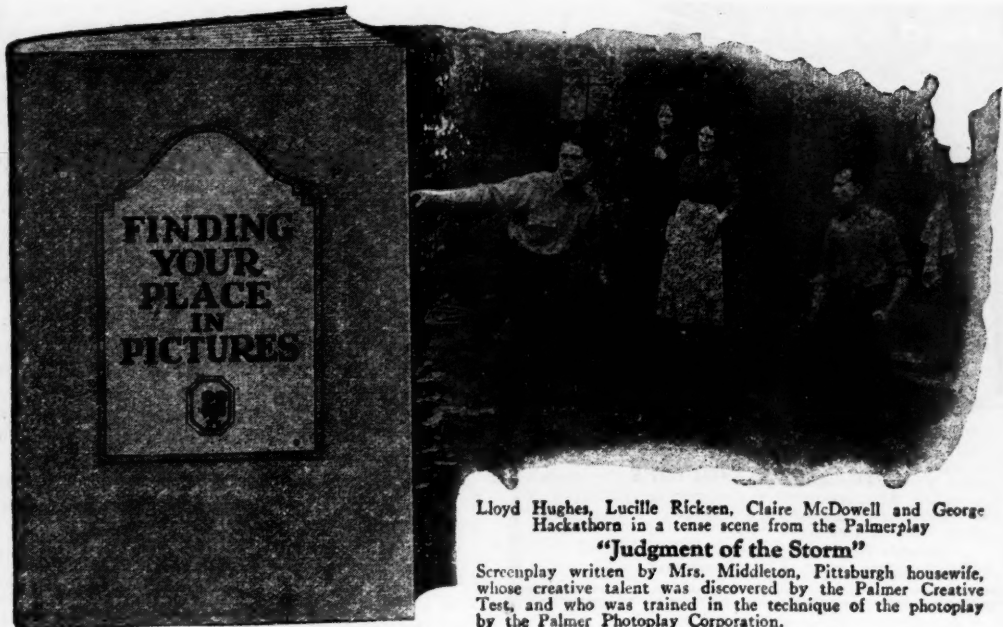
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Prize Contests

(Continued from Page 3)

The Moss Rock Building & Investment Co., Suite 811 Interstate Trust Bldg., Denver, offers a building site in Moss Rock in the Mountain Parks region near Denver (two lots, valued at \$250), for the most artistic cabin plan that can be carried out for \$500, exclusive of hauling, labor and cabin site. Contestants must submit floor plan, sketch of cabin and bill of materials estimated by their local lumber yard, this estimate not to exceed \$500.00. Winner forfeits all rights to his plan. Four additional prizes will be awarded, consisting of credit for \$100.00, \$75.00, \$50.00

Farm and Home, Springfield, Mass., is in the market for some short stories, length 2800 to 3500 words, writes Mary R. Reynolds, associate editor. "These should be suitable for a family paper. Love stories or those which are humorous are preferred. We are usually in the market for serials. These should not exceed in length 35,000 words, unless the author is willing that they should be cut. We use good verse and short filler stuff ranging in length from 200 to 900 words. Articles suitable for the household department on home improvements, decoration, cooking, care of children, are usually in demand." It is our understanding that the magazine's rate is from ½ to 1 cent a word, payable on publication.

10 *Story Book*, 538 S. Dearborn Street, Chicago, announces that during the absence of Harry Stephen Keeler, the editor, in Europe, from August 28 to December 1, no manuscripts are being read. Accumulated manuscripts will be taken up on his return in the order of their submittance.

Forecast, published by the Forecast Publishing Co., 6 E. Thirty-ninth Street, New York, is in the market for short articles on food.

The Younger Set is published at 19 East Forty-eighth Street, New York, instead of at 8 East Eighty-fifth Street, as recently announced.

Farm and Ranch, Dallas, Texas, is reported to have paid as low as \$2 for a 1500-word article thirty days after publication.

Comfort, Augusta, Maine, is charged with being very slow in reporting upon manuscripts. A contributor states that manuscripts submitted five months ago have not been accepted or returned, and that all letters concerning them have been ignored.

Melvin C. Churchill, 605 Golden Gate Bldg., San Francisco, publisher of *Gloom and Churchill's News Review*, has offered a contributor subscriptions in exchange for material submitted.

Practical Electrics, 53 Park Place, New York, is reported by a contributor to have been slow in paying for material.

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and \$25.00 respectively, towards the purchase of cabin sites, for the next best plans in order of their merit. Plans must be submitted on or before October 25. The decision will be announced in December. The judges are Mr. Robert Bryant, architect and builder for the Moss Rock Company; an officer of the company, and a disinterested person whose selection is left to the editor of THE AUTHOR & JOURNALIST.

Orient, 132 Nassau Street, New York, announces a 1924 *Orient* prize of \$1000 for an international essay contest. The purpose of the contest is "to bring together the elite of the East and the West in the domain of art, literature, philosophy and science." The subject selected for the 1924 essay is "World Renaissance." Information concerning judges and other details of the contest may be obtained by writing to the magazine. An award of \$25 will also be given with each issue of *Orient* for the best short contribution, poetic or prose, for the "East and West" section of the magazine. Manuscripts submitted for this contest should be addressed to the *Orient* Prize Department.

The Rosicrucian Fellowship, Oceanside, Calif., publishers of *Rays from the Rose Cross*, through W. J. Darrow, assistant editor, sends notice of a prize competition in which \$25, \$15 and \$10 will be awarded for the first, second and third best articles submitted before January 1, 1924. Articles must contain not less than 3500 words. Acceptable articles aside from the prize winners will be retained, a year's subscription being given for each. Articles may be submitted along the lines of occult fiction, personal experiences in spiritual development, occult philosophy, astrology, number vibration, health, or scientific diet. Mark manuscripts "Prize Competition," stating number of words.

The Atlantic Monthly Company, 8 Arlington Street, Boston (17), announces an essay contest open only to students regularly enrolled in high schools or colleges that use *The Atlantic Monthly* as a text. Three prizes, \$50, \$25 and \$10, are offered to college students and the same amounts to high school students. Essays submitted must bear the instructor's endorsement and must reach *The Atlantic Monthly* by April 12, 1924.

True Romances, 1926 Broadway, New York, the new Macfadden publication, offers \$10,000 in prizes for stories of "What love has done for you." The instructions are: "On or before December 31, 1923, send your story of Love and You to the editor of *True Romances*, in care of True Story Contest Editor, and win a substantial part of the \$10,000, which will be awarded as follows: First prize, \$2000; second, \$1000; third, \$500; fourth, \$300; fifth, \$200; next ten, \$100 each; next 100, \$50 each." *True Romances*, like the other Macfadden magazines, is understood to pay ordinarily for material at 2 cent a word on acceptance.

The General Electric Company, Schenectady, N. Y., offers a \$500 prize for a radio drama. Particulars may be obtained by writing to the W G Y broadcasting station of the company.

True Confessions, Robbinsdale, Minn., announces that payment will be made at 3 cents per word for acceptable stories of not to exceed 300 words for its department of "Innermost Secrets," giving the unusual experiences of men and women readers.

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ANNOUNCEMENT



On September 1st The Moss Rock Building & Investment Company purchased all interest in Moss Rock and Moss Rock Vista held by the General Land Corporation.

The construction of roads is being rushed to completion and building operations are under way, both by the company and by individuals.

Mr. Robert C. Bryant, one of Denver's leading architects and builders, is devoting his entire attention to the construction of a colony of beautiful mountain cabins and bungalows which will be offered to purchasers on the monthly payment plan.

We are offering a beautiful mountain homesite and four other prizes for artistic cabin plans. See Prize Contests column in this issue for particulars.

The Writers and Artists' Colony, originated by the former company, has been taken over by the Moss Rock Building & Investment Company. Inquiries and orders which are coming in for this colony warrant an especial effort by the new company in caring for this project and we will cheerfully furnish any information promptly upon receipt of a request from you.

The new company will devote its entire time and energy to the development of mountain homesites and summer homes.

All lots are 25 by 120 feet and range from \$150 to \$300 per pair. No site smaller than two lots will be offered.

For any information concerning Moss Rock or Moss Rock Vista address the new company.

Moss Rock Building & Investment Co.

Suite 811, Interstate Trust Building

Phone Main 1660

Denver, Colorado

Bank references furnished on request

